

AMATEUR
CINE
WORLD

FEBRUARY 1959 2s.



TRADE MARK

EST. 1750

Branches throughout London
and the Provinces

DOLLONDS

71 BOLD STREET, LIVERPOOL

New!

eumig

c16 R



EUMIG C16R

(twin turret camera), complete with camera cradle and tele and wide angle attachments.

£192.7s.11d.

EUMIG C16R

complete with camera cradle and empty 100ft. spool, but without attachments.

£149.7s.6d.

EUMACRONAR

2x tele attachment for C16 or C16R giving two-times magnification.

£20.6s.4d.

EUMICRONAR

wide angle attachment for C16 or C16R, reducing focal length to one half.

£22.14s.1d.

and a full range of accessories.

**A 16 mm. CINE CAMERA
with TWIN-TURRET HEAD
and
COUPLED EXPOSURE METER
to meet the
most exacting requirements**

Powerful spring motor—16, 24, 32, 48, 64 frames per second. Taken single or double perforated film. Parallax-free telescopic viewfinder showing scene in natural size. Weight 5½ lbs.

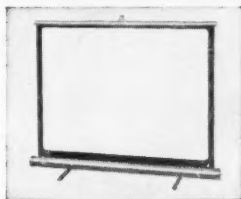
An illustrated Brochure on the above camera is yours for the asking—from

JOHNSONS OF HENDON LTD
LONDON N.W.4.

*Sole Eumig distributors
in Great Britain*

JOHNSONS
OF HENDON LTD

Wallace Heaton's Notebook



THE HUNTSMAN Table Screen offers all the advantages of a self-rolling screen with compactness and light weight. Erection is effected in a few seconds by swinging the steel support to the vertical position, pulling the screen from the tube and placing the hook on the end of the support. Two feet swivel round, giving the screen a firm support on a table.

Projection Size	Beaded Surface	White Surface
	£ s. d.	£ s. d.
KB 30 x 22in.	6 17 6	5 15 6
1 36 x 27in.	8 2 6	7 0 0
2 48 x 36in.	10 14 6	8 16 0
3 59½ x 45½in.	16 10 0	14 0 0

A Folder giving full details of all "Hunter" Screens is available, free on request.

ARE YOU PUZZLED by the large selection of projectors now available and wonder which one best suits your requirements? Then call in to see one of our cine experts who are handling these projectors all day, every day, and are fully equipped to answer all your questions. We have all the available models in stock and delight in demonstrating them side by side so that you can compare their performance.

THE BERTHOIT 70 Pan Cinor Zoom lens for 16mm. cameras has a variable focal length from 17.5mm. (wide angle) to 70mm. (Telephoto), which can be altered whilst filming. The effect produced is similar to that obtained by mounting the camera on a mobile crane or trolley and moving to and from the subject. A brilliant direct through-the-lens viewfinder enables you to see exactly what you are filming, even whilst the camera is running. Pan Cinor lenses are excellent for filming sports, processions, travel, animals and similar subjects. It will fit most 16mm. cameras including Bolex, Bell and Howell, Keystone, Revere, etc.

Price £150 11 4

Or on Easy Payment Terms.

VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in., and 23in. Supplied in an adjustable mount to fit lenses up to 1¼in. diameter. Price: 15/- each, post 1/-.

THE COMPLETE TECHNIQUE OF MAKING FILMS

By P. Monier

Here's a fine new book on amateur cinematography—bang up-to-date and covering every aspect of the subject. Starting with first principles it takes the reader through handling the camera, filming technique, films, filters, motors, subjects, colour, titles, special effects, advanced technique, editing, projection, adding sound, fault finding and special systems, in great detail with dozens of illustrations. It covers not only filming outdoors, but also indoors both in terms of equipment and method. It has an exceptionally comprehensive glossary. With 300 pages it costs 30/- Post and Packing 2/-.

f/0.95. That's the amazingly large aperture of Bell & Howell Angenieux's new high speed lin. lens for 16mm. cameras. With this ultra fast objective you can now take films in locations where previously poor light rendered photography out of the question. This lens, which has extremely good resolution, is fitted with click stops, depth of focus scale, filter retaining ring, screw-in lens cap and is hard coated. With standard lin. C type mount to fit most 16mm. cameras. Price £68.8.0.

THE G.B.-BELL & HOWELL AUTOMATIC LOOP FORMER ATTACHMENT

Has been designed to prevent film damage by the loss of lower loop during projection. Easily fitted to any G.B.-Bell & Howell 16mm. projector in a few moments. It is invaluable when projecting films with damaged perforations or poor splices. Price 25/-, post 1/-.

THESE BOOKS

WILL HELP YOU TO GET BETTER
RESULTS AND MORE ENJOYMENT
FROM YOUR HOBBY.

The Simple Art of Making Films.
Tony Rose ... 25/-, post 2/-

The Technique of Make-up. V. J. R.
Kehoe ... 42/-, post 2/-

The All-in-One Tape Recorder
Book, J. M. Lloyd 12/6, post 1/3

Introduction to Cine. H. A. Postle-
thwaite ... 12/6, post 1/3

The Technique of Film Editing.
Karel Retz ... 30/-, post 2/-

WE RECOMMEND AND STOCK the full range of Presgrip title letter sets. These offer to the amateur a simple and inexpensive solution to the problem of how to produce really effective professional-like titles. Presgrip letters are made of hard white plastic which adhere firmly to the special transparent background provided. Four coloured plastic sheets are supplied with each set to be placed behind the background as well as a centring rule and layout card. The following sets are available:
Super—a completely comprehensive outfit with over 1,850 parts in three-tier case. £16.16.0.

Set "A"—a particularly fine set containing over 800 parts with three sizes of letters. Price, in cardboard box £7.17.6. In wooden case, £9.9.0.

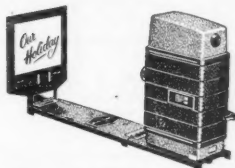
Set "B"—a comprehensive set with 9/16" capitals and lower case letters and numerals. In cardboard box £3.13.4. In wooden case, £5.3.6.

Set "G"—identical in quantities to Set "B", but with 1/2" letters and numerals. In cardboard box, £3.6.6. Post 2/-.

Set "C" contains over 250 parts with 9/16" capitals and numerals. In cardboard box £2.18.6. Post 2/-.

Set "H"—consists of 1/2" capitals and numerals. In cardboard box £1.15.0.

THE IDEAL METHOD of aligning your camera when filming titles is to place a Zodel Titring Lamp in the camera gate together with a strip of white leader film and project an image of the gate aperture on to the title card. The camera is then fixed in position and perfect centring of your titles is certain. The Zodel Titring Lamp is so tiny that it will fit into the gate of most cameras. It operates from an ordinary 4½ volt flash-lamp battery. Price, with lead 10/-, post 6d. Obtainable only from Wallace Heaton Ltd.



FOR TROUBLE-FREE TITLE MAKING

use a G.B.-Bell & Howell 8mm. Movie Titrer. This simple but effective accessory can be carried in the pocket for taking titles wherever you are filming. Sharp focus and accurate alignment of the title is assured. It is supplied complete with a close-up lens, title card and pouch. Two models are available for G.B.-Bell & Howell 624 and Sportster models with "Myral" and "Tri-Tal" lenses. Price: £3.2.9. Post and Packing, 2/-.

WALLACE HEATON LTD., LONDON, The Leading Cine Specialists
127 New Bond Street, W.1 · 47 Berkeley Street, W.1 · 166 Victoria Street, S.W.1

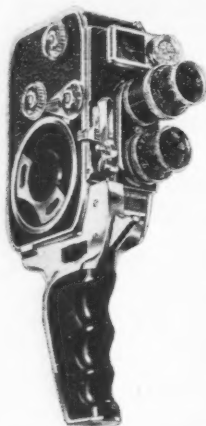
WALLACE

127 New Bond Street



SUPPLIERS OF PHOTO

THE ONLY EXPOSURE CONTROL CAMERA WITH
THE LIGHT CELL BEHIND THE LENS...



PAILLARD - BOLEX B8L 8mm.

GREATER ACCURACY

Correct exposures always guaranteed because the photo-electric cell which computes the lighting conditions is actually behind the lens. It therefore measures only the light which is transmitted to the film.

AUTOMATIC CORRECTION

Because of the cell's position, it corrects for any focal length lens or filter used. It also covers the exact area of the scene being filmed and makes exposure compensations for close-up or distant shots.

ALL FILM SPEEDS

The cell can be adjusted to cover an extremely wide range of film speeds, ensuring against obsolescence.

GREATER VERSATILITY

Only Bolex cameras have the variable shutter feature which enables "fade-ins" and "fade-outs" to be perfectly made during filming. It can also shorten the exposure without the need for stopping down the lens—particularly useful to eliminate the use of neutral density filters or to maintain a wide aperture in bright conditions. Other features include a zoom viewfinder (12.5mm-36mm.), twin lens turret, filming speeds from 12-64 f.p.s., and cable release socket.

Price: With Yvar f/2.5 fixed focus lens	£74 19 9
With Yvar f/1.9 focusing lens	£88 15 10
With Switar f/1.5 focusing lens	£120 9 2
Pistol grips, as illustrated,	£6 5 5 extra

Additional Kern Paillard Lenses

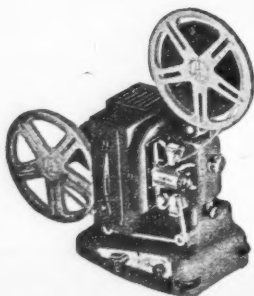
Prices: Switar 5.5mm. f/1.8 focusing Wide-angle	£50 3 9
Pizar 5.5mm. f/2 fixed focus Wide-angle	£40 9 7
Yvar 2.5mm. f/2.5 focusing Telephoto	£23 18 0
Yvar 36mm. f/2.8 focusing Telephoto	£25 1 10

TAKE ADVANTAGE OF our Easy Payment Terms. Cine Apparatus priced at £15 or over may be bought on Hire Purchase by paying a small deposit and balance in equal monthly instalments. Write for detailed leaflet and order form.

and the perfect companion to the B8L, the

FAMOUS M8R PROJECTOR

NOW AT REDUCED PRICE...



Perhaps the most outstanding feature of this exceptional projector is the specially designed loop former which automatically re-forms the lower film loop if it is lost during projection due to damaged film or faulty splices, etc. The 500 watt lamp and the matched optical system with fast colour-corrected f/1.3 lens allow the picture to be magnified 400,000 times. The film gate opens fully for easy cleaning, there is a built-in stroboscope speed indicator, 400ft. spool capacity and quick threading film guides.

Price: With 20mm. f/1.3 Hi-Fi lens	£59 17 6
With 25mm. f/1.3 Hi-Fi lens	£61 15 0
Additional 33mm. f/1.6 lens for long throws	£13 10 0
Carrying case	£5 15 0

BY APPOINTMENT TO



H.R.H. THE DUKE OF EDINBURGH



H.M. QUEEN ELIZABETH THE QUEEN MOTHER

HEATON LTD

GRAPHIC EQUIPMENT

London W.1. Mayfair 75/1

THE FINEST PLACE TO BUY SECOND-HAND CINE EQUIPMENT

The following equipment has all been carefully serviced and tested and is guaranteed for 12 months. All cine cameras are tested with film. Second-hand apparatus can be exchanged within one month of purchase for any other goods available, new or second-hand, provided that they are in the same condition as supplied. To Mail Order customers who cannot call at our showrooms we offer one week's approval against deposit of full cash price.

SPECIAL PRE-STOCKTAKING REDUCTIONS

8mm. CAMERAS

Cine Kodak 8/25 with f/2.7 lens (fixed focus), carrying case	£12 10 0
Cine Kodak 8/20 with f/3.5 lens (fixed focus), case	£10 10 0
Miller Model C, with 13mm. f/1.9 Dallmeyer lens (focusing), var. speeds	£15 15 0
Dekko Model 110, with 13mm. f/1.9 focusing Dallmeyer lens, and case	£24 17 6
G.B.-Bell & Howell Sportster, with 0.5 in. f/1.7 Taytal lens (focusing), variable speeds, Ever Ready case	£42 10 0
Keystone K.8 with f/3.5 fixed focus lens and case	£12 10 0
Bell & Howell Filmo Model, 134 G, with 12mm. f/2.5 and lin. f/1.5 lenses, case	£22 10 0
Bauer 88 with 12mm. f/1.9 lens (fixed focus), no case	£29 17 0
G.B.-Bell & Howell Viceroy with 0.5 in. f/2.5 fixed focus and lin. f/1.9 Serial focusing lens, case	£62 10 0
G.B.-Bell & Howell Sportster with 0.5 in. f/1.4 Ivotal focusing lens, case	£48 10 0
G.B.-Bell & Howell Sportster with 0.5 in. f/2.5 fixed focus lens, and E.R. case	£27 10 0

9.5mm. CAMERAS

Pathe "H" (Grey finish) with f/2.5 fixed focus lens	£19 15 0
Pathe "H" (Black Model) with f/2.5 fixed focus lens	£9 17 6
Pathe Webbo "A" with f/2.5 fixed focus lens, Ever Ready case	£9 17 6

16mm. CAMERAS

Ensign Auto Kinecam with lin. f/2.6 focusing lens, 100ft. spool load, 3 speeds, case	£27 10 0
Cine Kodak BB, with lin. f/1.9 focusing lens, 50ft. spool load	£19 17 6
Bell & Howell Autoload, with lin. f/1.9 T.T. & H. focusing lens, magazine load, variable speeds, case	£72 17 6
Cine Kodak Magazine, with lin. f/1.9 focusing lens, magazine load, var. speeds, 3in. Kodak anastigmat, Telephoto lens and case	£69 15 6
Zeiss Movikon 16, with lin. f/1.4 Sonnar lens, coupled rangefinder, 100ft. spool loading, variable speeds, variable angle shutter, case	£64 10 0
Bell & Howell Filmo "70", with lin. f/3.5 T.T. & H. lens, 100ft. spool load, case	£35 0 0
Bell & Howell 200EE "Electric Eye" with f/1.9 Super Comat lens, mag. load, case	£157 10 0
Ditmar with lin. f/1.8 lens, 50ft. spool load, optical exposure meter, 2 speeds	£24 17 6

8mm. PROJECTORS

Zeiss Movilux B, 8 volt, 50 watt "cold" lamp, 400ft. capacity, power rewind	£45 0 0
Specto 115 volt, 500 watt lamp, 800ft. capacity, case, power rewind	£34 15 0

Dekko mains voltage, 500 watt lamp, 400ft. capacity, power rewind	£14 17 6
-------------------------------------------------------------------	----------

16mm. PROJECTORS (SILENT)

Pathescope "Gem" 12 volt, 100 watt lamp, 900ft. capacity, power rewind	£18 17 6
Specto 30 volt, 100 watt lamp, 400ft. capacity, T.T. & H. 2in. lens, power rewind	£15 10 0
Bell & Howell Model 613, 110 volt, 750 watt lamp, separate transformer, case	£68 15 0
Eumig P.25 mains voltage, 250 watt lamp, still and reverse projection, 800ft. capacity	£27 10 0
Bell & Howell Model 57, 110 volt model, 400ft. capacity, still and reverse projection	£38 0 0
Dekko 115 volt, 500 watt lamp, 400ft. capacity (shop soiled only)	£27 10 0
Siemens 50 volt, 250 watt lamp, still and reverse projection, 400ft. capacity	£12 10 0

16mm. SOUND FILM PROJECTORS

Bell & Howell Filmosound "120" lens, 750 watt lamp, complete with speaker and leads	£45 0 0
G.B.-Bell & Howell Model 623 (shop soiled only) 2in. f/1.6 lens, 1,000 watt lamp, takes sound and silent film, complete with speaker and leads	£172 0 0

9.5mm. SOUND FILM PROJECTORS

Pathe "Son" high intensity lamp, 900ft. arms, sound and silent speeds complete with speaker, leads and case in good condition	£35 0 0
-------------------------------------------------------------------------------------------------------------------------------	---------

New Cine Equipment, slightly shop-soiled, and surplus to requirements, at reduced prices.

CINE CAMERAS

8mm. Paillard Bolex B.8, with Kern Switar f/1.5 lens, turret head, speeds 8-64 f.p.s.	
List price £100 7 7. Reduced to	£78 10 0
8mm. Bauer 88B, with f/1.9 lens, built-in exposure meter, speeds 8-48 f.p.s.	
List price £64 9 7. Reduced to	£56 10 0
8mm. Agfa Movex 88, f/2.5 lens, spool loading, cable release sockets.	
List price £32 6 2. Reduced to	£26 5 0
8mm. Zeiss Movinette, with built-in exposure meter, f/2.8 lens, spool loading.	
List price £41 5 2. Reduced to	£34 5 0
9.5mm. Pathe Lido, latest model with Berthiot f/1.9 lens, 50ft. spool loading, interchangeable lens mount. List price £52 1 9. Reduced to	£39 17 6
16mm. Bell & Howell 240EE, 100ft. spool loading, automatic exposure control with built-in "Electric Eye" coupled to 20mm. f/1.9 Super Comat lens, speeds 8-48 f.p.s. 32ft. film run with each wind of motor spring.	
List price £204 0 0. Reduced to	£165 0 0
16mm. Kodak Royal, magazine loading, f/1.9 lens, speeds 16, 24, 64, f.p.s.	
List price £89 13 2. Reduced to	£72 10 0

REPAIRS

We Specialise in the repair of Cine Cameras, Projectors and associated equipment

BARGAIN PROJECTORS!

A few only, L.516 projectors complete at £40 each. May need a little fiddling but basically O.K.

SPARES!

We have one of the largest stocks of projector spares in the country. Particularly for the L.516. Here are a few:

LAMPS. L.516, 500 watt, £1 each	...	3 for 50/-
BELL & HOWELL 115 volt, 750 watt 21/-	...	3 for 55/-
110 Volt, 750 watt PRE-FOCUS £1/1/-	...	3 for 55/-
L.516 CLAW BOXES COMPLETE	...	£4 10 0
L.516 CLAWS FIBRE	...	£1 5 0
L.516 CAMS	...	£1 0 0

—BUT WHY NOT SEND FOR OUR LATEST LISTS?

BURGESS LANE & CO.,

Thornton Works, Thornton Ave., Chiswick, W.4
CHI 5752



REEL STORES

for 16/9.5/8mm. Spools and Tape Reels.

Compartments for each spool

Calibrated Index

Lock catch and Key

Attractively finished with flush fitting leather handle.



10-way 16/9.5/8mm. (400ft. Cans) only **£2 19 6**

11-way 8/9.5mm. (200ft. Cans) only **£2 16 6**

ROBERT RIGBY LTD.

Premier Works, Northington St., London, W.C.1.

Walton Glamour Films

The largest and most varied range ever offered

Films that feature—Paris night-clubs, **SABRINA**, the most attractive English, French & Italian show-girls and models, indoor & outdoor films in delightful settings, story films, comedy films, films for every taste!

Specials. GOODNIGHT WITH SABRINA, At Home with Sabrina.

Story Films. Nature Lovers, Beauties Afloat, Highway Strip, Girly Godiva, Oh, What a Dream, Bar(e) Essentials, Bubble and Squeak.

Films featuring One Girl (Chosen for her special appeal). Girlnastics, Sun Worshipper, The New Sensation, Plucky Dip, Lie-Low Lovely, Pool's Paradise, Weight and See, Maid to Handle, Sunful Rapture, Rock-and-Lie Baby, Sun and Games, Venus by the Pool.

Paris Night-Club Series. Cabarets de Paris, Paris Revue, French Follies, Midnight in Paris.

2-Girl Movies. Lov'in in the Sun, Paradise for Two, Beauties for the Basking.

Snapshot Series. Beauty Brevities, Bikini Bathing Beauties, Sunshine Sweethearts, Bikini-Girl World Contest, Britain's Beauty Queens.

Each film runs 4 minutes. Silent only. Prices see right.

Send S.A.E. for illustrated Glamour Brochure.



ONE-REEL FILMS

ANTS IN HER PANTS

The amusing story of a girl's adventures whilst out cycling (10 mins. Silent only).

16mm.	250ft. Colour	£16.	B/W	£5
9.5mm.	250ft. Colour	£15.	B/W	£4
8mm.	125ft. Colour	£9.	B/W	£3

MISS BIKINI

An amusing film with literally dozens of girls. 16mm. B/W Sound only. **£7 10 0.** Except where stated, **PRICES** are as follows:

16mm., 100ft.	Col.	£6 10 0	B/W	37/6
9.5mm., 100ft.	Col.	£6 0 0	B/W	30/-
8mm., 50ft.	Col.	£3 6 0	B/W	22/6



REMINDER

All entry forms must be received by January 31st. If you have not yet sent in yours, do not delay. You may be the winner!

WALTON FILMS are obtainable from all dealers or from:

WALTON SOUND AND FILM SERVICES

282 Kensington High Street, London, W.14
WESTERN 6445/6

Send 4½d. s.a.e. for 1959 WALTON Catalogue.



the first

Colour
PHOTOGRAPHY

magazine

2/6 per issue

Fountain Press announce
COLOUR PHOTOGRAPHY
*an exciting new quarterly
magazine*

● COLOUR PHOTOGRAPHY will cater for all colour users from the casual snap-shotter to the practising professional in search of new ideas and angles.

● COLOUR PHOTOGRAPHY will contain many first-class colour plates, as well as up to the minute articles by leading exponents of imaginative and creative photography illustrated with how-to-do-it drawings and photographs.

● COLOUR PHOTOGRAPHY will feature some specialised application, such as portraiture, still life, colour movies, industrial or technical photography in each issue, as well as the more general topics, lighting, exposure and composition. Presentation will also be covered, including projection, viewing devices, stereo-viewing, mounting of slides and prints, storage and indexing slide collections.

● COLOUR PHOTOGRAPHY can be obtained for as little as 2s. 6d. per issue. To make sure of your copy regularly fill in the Order form below.



FOUNTAIN PRESS · 46-47 CHANCERY LANE · LONDON W.C.2

New from Fountain Press — **COLOUR PHOTOGRAPHY**

- A** *To ensure regular supplies, hand this form to your Newsagent or Photographic Dealer.
Please supply _____ copies of COLOUR PHOTOGRAPHY at 2s. 6d. per copy, quarterly.

NAME _____

ADDRESS _____

- B** *To: The Sales Manager, Fountain Press, 46-47 Chancery Lane, London, W.C.2.
Please enter my subscription to COLOUR PHOTOGRAPHY (12s. for four issues, U.S.A. and Canada \$2.00). I enclose remittance value _____ (Postal Order, Cheque, Money Order, Banker's Draft), which covers four issues.

*Delete section which is not applicable.



BY APPOINTMENT TO
HIS ROYAL HIGHNESS
THE DUKE OF
EDMUND
Suppliers of
Photographic Equipment

WALLACE HEATON LTD

For Everything



BY APPOINTMENT TO
HER MAJESTY
THE QUEEN
Suppliers of
Photographic Equipment

Photographic



BY APPOINTMENT TO
HER MAJESTY
THE QUEEN
MOTHER
Suppliers of
Photographic Equipment

47 BERKELEY STREET

PICCADILLY, LONDON, W.1

(GRO. 2691/2102)

G.B.-BELL & HOWELL

8mm. 624EE 8mm.

F/1-9 LENS, WITH AUTOMATIC
EXPOSURE CONTROL

£49 19 4

PAILLARD BOLEX

8mm. B.8L 8mm.

TWIN TURRET CAMERA F/1-9 LENS
WITH BUILT-IN LIGHTMETER

£88 15 10

HIRE PURCHASE FACILITIES 15% DEPOSIT

NEW EQUIPMENT

16mm. Bell & Howell 627, twin lens turret, f/1-9 lens, 100ft. capacity ...	£89 12 6
16mm. Bell & Howell 240EE, f/1-9 lens, 100ft. capacity, with automatic exposure control ...	£204 0 0
16mm. Eumig C.16, f/1-9 lens, 100ft. capacity with built-in coupled exposure meter ...	£131 9 0
8mm. 624B, f/1-9 lens ...	£25 10 10
8mm. Kodak triple turret Brownie with 3 f/1-9 lenses ...	£44 16 3
8mm. G.B.-Bell & Howell Sportster, f/2-5 lens ...	£39 8 9

LENSES

9" Dallmeyer, f/4-5 Telephoto for 16mm. ...	£48 7 11
6" Dallmeyer, f/4-5 Telephoto for 16mm. ...	£61 6 8
2x Telephoto att. lens to fit 16mm. EE ...	£76 4 0
2x Telephoto att. lens to fit 8mm. 624 and EE ...	£9 11 3
24mm. Telephoto att. lens to fit 8mm. Kodak Brownie, with finder ...	£9 5 3
1½" Dallmeyer, f/1-9 Telephoto for 8mm. D mount ...	£21 17 10

USED EQUIPMENT

16mm. Bell & Howell 200 magazine, f/1-9 lens ...	£75 10 0
16mm. Kodak magazine, f/1-9 lens ...	£42 10 0
16mm. Kodak model B.B., f/1-9 with 3" f/4 Tele. lens ...	£35 10 0
16mm. Bell & Howell 70DA., 1" f/1-8, 1" f/3-5, 3½" f/3-3 ...	£85 10 0
16mm. Bell & Howell 70DA., 1" f/1-5 ...	£97 10 0
8mm. Kodak Model 20, f/3-5 ...	£15 10 0
8mm. Eumig C.4, battery operated, f/2-5 lens ...	£12 10 0
9-5mm. Pathe H, f/2-5 lens ...	£15 10 0

LENSES

1" f/0-95 Angenieux for 16mm. C mount ...	£67 10 0
75mm. Yvar. Tele. lens for 16mm. C mount ...	£27 10 0
3" f/3-5 Dallmeyer lens, 16mm. ...	£15 10 0
2½x Tele. att. for 624 ...	£7 10 0

PROJECTORS

8mm. Bell & Howell 606H, soon ...	£49 10 0
-----------------------------------	----------

**EUMIG BOLEX
ZEISS**

£8 10 0

FILMOVARA

VARIABLE FOCUS LENS FOR THESE 8mm. PROJECTORS
Zoom for the size of your room

**BAUER AND
G.B.-BELL & HOWELL**

£8 10 0

VIEWERS

16mm. Zeiss Moviscop, animated viewer with rewind arms ...	£38 16 6
16mm. Haynorette Mk II animated viewer ...	£15 15 0
8mm. Haynor Animat, animated, with rewind board ...	£10 17 6
8mm. or 16mm. Photax Inspection viewer ...	£3 0 0

SPLICERS

Marguet, universal, with scraper ...	£4 0 0
Nizo 8mm. or 16mm., with scraper ...	£5 15 0
Ising de Luxe, with scraper ...	£2 17 6

ACCESSORIES

Wata pistol grip, for steady pictures ...	17 7
Paillard Bolex, pistol grip for 8mm. ...	£7 14 8
Pigskin Holdall for 8mm. outfit ...	£3 18 0
Pigskin Holdall for 16mm. outfit ...	£4 4 8
Arrowtex fades or wipes (pkt. of 7), adhesive 2/6 extra ...	4 9
Flexible light fitting (2 arms) ...	£4 3 6
Rewind board, 8mm. or 16mm. ...	£5 9 6
Gnome de Luxe titling outfit ...	£9 17 6

DOLLARDS

Established over 200 years

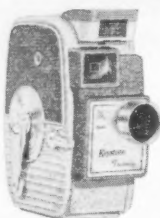


35 BROMPTON ROAD, S.W.3

KNIGHTSBRIDGE

Tel.: KENsington 2052

Keystone Cine Cameras



8mm. Keystone K-20

With built-in exposure meter which indicates the aperture for 10 ASA and 16 ASA films. F/2.3 fixed focus lens; click-stops (and $\frac{1}{2}$ stops); single speed; footage indicator; normal release, lock-run and single shots. Complete with wrist cord and carrying case.

£29.17.3

8mm. Keystone KA-1A. A three-lens turret camera with the following fixed focus lenses: 13mm. f/1.8 standard; 7.5mm. f/1.8 wide angle; and 25mm. f/1.8 telephoto attachments. Universal viewfinder. Built-in haze and type "A" filters. With built-in exposure meter that automatically sets the correct aperture at the commencement of the sequence (or manual setting). Complete with wrist strap and case, £73/5.

NEW CINE PROJECTORS

8mm. Cirse Sound, 8 volt 50 watt illumination, 2 speeds	£169 10 0
8mm. G.B. Model 625, 500 watt illumination	£35 0 0
8mm. G.B. Model 606H, 500 watt, 400ft. spool capacity	£63 0 0
8mm. Zeiss Movilux Projector, 300 watt, shop soiled	£39 15 0
8mm. Nilus, 8 volt 50 watt lamp, shop soiled	£39 10 0
8mm. Eumig P8 Imperial, 100 watt, f/1.4 coated interchangeable lens	£37 10 0
8mm. Spectro 8, 500 watt, 400ft. spool capacity	£27 10 0
8mm. Zeiss Movilux 8B, 8 volt 50 watt illumination, 400ft. spool capacity	£53 19 0
8mm. Elite Sound	£175 5 0
16mm. Kodak BB Junior, f/1.9 lens, case	£32 10 0
8/16mm. Spectro	£65 0 0

NEW CINE CAMERAS

8mm. Eumig C3, built-in exposure meter, f/1.9 lens	£64 10 7
8mm. Eumig C3R, 3-lens turret model, built-in exposure meter, f/1.9 Eumigon	£72 18 0

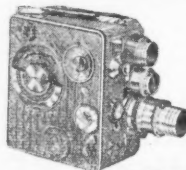
NEW CINE CAMERAS (Continued)

8mm. Eumig Electric, f/2.5 lens	£28 13 7
8mm. Paillard H8, f/1.5 lens	£153 14 3
8mm. Paillard B8, f/1.9 Yvar, in focusing mount	£69 15 3
8mm. Paillard BB/VS, f/1.9 Yvar	£74 15 0
8mm. Paillard C8, f/1.9 Yvar	£56 15 3
8mm. Paillard B8L, f/1.9 Yvar	£88 15 10
8mm. Zeiss Movikon 8, f/1.9 Movitar	£41 5 2
8mm. Zeiss Movinette 8B, built-in exposure meter, f/2.8 Triotar	£41 5 2
8mm. Nizo Helimatic S2R, built-in exposure meter, $\frac{1}{2}$ in. f/1.9 lens, $\frac{1}{2}$ in. f/2.8 lens	£128 12 6
8mm. Nizo Exposomat, built-in exposure meter, 2 speeds, $\frac{1}{2}$ in. f/1.9 Rodenstock Ronar	£67 1 8
8mm. G.B. Model 624B, f/1.9 lens	£25 10 8
8mm. G.B. Autoset, f/1.9 lens	£49 19 4

SECOND-HAND APPARATUS

8mm. Paillard H8, 12.5mm. f/1.5 Switar, 25mm. f/2.5 Yvar, 36mm. f/2.8 Trioplan, pistol grip, case	£99 10 0
8mm. G.B. Sportster, f/2.5 Mytal, spigot mount, case	£32 0 0
8mm. Nizo S2R, 12.5mm. f/1.9 lens, 36mm. f/2.8 wide angle attachment, complete set of filters, case	£128 10 0
16mm. G.B. Model 603T, f/1.9 T.T.H. lens, $\frac{1}{2}$ in. f/4 Telekinic, case	£98 10 0

8mm. Cine Nizo S2R



Twin lenses mounted on a slide for rapid change; built-in exposure meter; 4 running speeds and single shot release. Film rewind; adjustment for parallax; right angle viewfinder; complete with 12.5mm. f/1.9 Rodenstock Ronar, 37.5mm. f/2.3 Euron, case.

£128.12.7

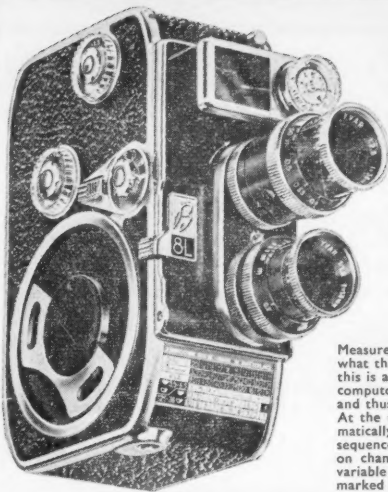
34 PHOTO SHOPS

28 Old Bond Street, W.1.
428 Strand, W.C.2.
281 Oxford Street, W.1.
1 Copthall Chambers, E.C.2.
35 Brompton Road, S.W.3.
2 Northumberland Avenue, W.C.2.
70 Notting Hill Gate, W.11.
191 Tottenham Court Road, W.1.
23a Seven Sisters Road, Holloway, N.7.
17 Topfield Parade, Crouch End, N.8.
43 Bond Street, Ealing, W.5.
89 Streatham Hill, S.W.2.
NORTH HARROW: 537 Pinner Road.
CROYDON: 12 George Street.
KINGSTON: 30-32 Thames Street.
WATFORD: 197 St. Albans Road.
BRIGHTON: 33 St. James's Street.

CANTERBURY: 38 High Street.
BOLTON: 21 Market Street.
DONCASTER: 26 High Street.
HEREFORD: 29 High Town.
LEEDS: 37 Bond Street.
55 The Headrow.
LIVERPOOL: 65-67 Dale Street.
71 Bold Street.
MANCHESTER: 95-97 Deansgate.
MIDDLESBROUGH: 106 Linthorpe Road.
NEWPORT (Mon): 43 Commercial Street.
NORTHAMPTON: 65 Abington Street.
RAMSGATE: 32 Queen Street.
SOUTHAMPTON: 59-61 New Road, Six Dials.
SALISBURY: 17 and 19 Catherine Street.
SWANSEA: 34 Castle Street.
YEovil: 2 High Street.

DOLLONDS

Established over 200 years



HAVE YOU MADE THE PART EXCHANGE YET?

FOR YOUR 8mm. CINE CAMERA AND A CASH BALANCE WE SHALL BE VERY PLEASED TO SUPPLY YOU WITH THE LATEST B8L COMPUMATIC CAMERA WITH AUTOMATIC EXPOSURE SETTING BEHIND THE LENS!

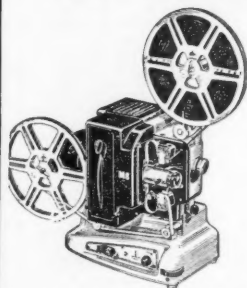
Measures the exposure behind the lens; the cell thus sees exactly what the lens sees. Regardless of the lens in use (and remember this is a twin-lens camera like the B8-VS) the photo-electric light computer in this new B8L camera can only see what the lens sees and thus has the particular angle of acceptance of the lens in use. At the moment you commence filming the light computer automatically swings away from the light-path to the film; and between sequences it may be quickly re-introduced to make a further check on changing light conditions. 12 to 64 f.p.s.; twin-lens turret; variable shutter; viewfinder with variable field frames; film counter marked in metres or feet with end-of-spool signal.

We recommend the use of the Pistol Grip with this camera which provides a most comfortable and steady hold, with built-in trigger release. Price £6.5.5.

With 12.5mm. fixed focus Yvar ... £74 19 9
With 13mm. f/1.9 Yvar in focusing mount £88 15 10

Please ask for descriptive leaflet on the B8L and about our allowance on your 8mm. Cine Camera—you cannot obtain a better price!

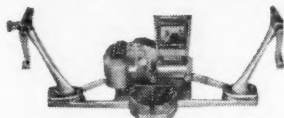
8mm. Paillard M8R



The M8R is the ideal projector for home use. To be used on A.C. 200 — 250 volt. Manual or motor re-wind. With 20mm. lens; 500 watt lamp; 4 or 1in. coated lens; 400ft. reel in can. Now reduced in price to:

£59.17.6

The Haynor Animette



A new all-metal animated editor complete with winders and base, for 8mm. films only. Splicer, 54/6 extra.

£10.17.6

Pan Cinor '30' Zoom Lens

The new Pan Cinor "30" Zoom lens has a reflex viewfinder that may be swung away for easy loading of the camera. This is the first 8mm. variable focus-Zoom lens with reflex viewfinder. It permits the variation of focal length during filming from 10mm. to 30mm.

Price, £90.16.4

LONDON, W.1

28 OLD BOND STREET

Tel.: Hyde Park 5048/9

Bennett THE LEADING CINE SPECIALISTS

27 OXFORD ST., LONDON, W.1
Telephone: GER. 9953

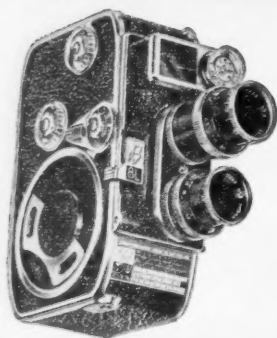
117 REGENT ST., LONDON, W.1
Telephone: REG. 3318

117 OXFORD ST., LONDON, W.1
Telephone: GER. 9953

9 CRANBOURNE ST., LONDON, W.C.2
Telephone: GER. 9953

The PAILLARD BOLEX B8L

The ONLY CINE CAMERA with the LIGHT CELL BEHIND THE LENS



We will be pleased to show
you a demonstration film
taken with this camera

- ★ **BUILT-IN COUPLED LIGHT METER** that takes its reading from behind the actual lens giving exposure control hitherto unobtainable.
- ★ **THE SPECIAL DESIGN OF THE LIGHT CELL** enables the use of individual ultra sharp long focus wide-angle and standard lenses, not optical attachments.
- ★ **VARIABLE SHUTTER** with new safety lock enables shorter exposures to be made at the same filming speed giving sharper pictures. Fades can now be added between each sequence giving your film a professional finish.
- ★ **REDESIGNED TWIN TURRET LENS PANEL** with wider lens spacing allows the use of the new f/0.95 lens.
- ★ **MODIFIED GATE DESIGN** incorporating special springs to hold the film even steadier than before.

- ★ **ZOOM VIEWFINDER** from 12.5 to 36mm. lenses.
- ★ **AUTOMATIC** re-setting device for film counter.
- ★ **NEW CABLE RELEASE** socket with improved safety lock.

PART EXCHANGE OFFERS — SECOND TO NONE!

B8L with f/2.5 YVAR for £34. 12. 6. plus your mint B8VS f/2.5 YVAR or £37. 13. 4. plus your mint B8 f/2.5 YVAR.
B8L with f/1.9 YVAR lens in new mount for £38. 19. 2. plus your mint B8VS f/1.9 YVAR or £42. 19. 8. plus your mint B8 f/1.9 YVAR.

SECOND-HAND 8mm. BARGAINS (from Cranbourne St.)

EUMIG C.3 f/1.9 Eumigon Grey model	£54. 10. 0.
NIZO HELIOMATIC f/1.9 1 1/2" telephoto f/2.8 built- in meter case	£99. 10. 0.
BOLEX B8 f/2.5 fixed focus YVAR	£45. 17. 6.
BOLEX B8VS f/1.9 YVAR variable shutter, mint ..	£64. 10. 0.
... and many more!	

B8L with small f/2.5 fixed focus YVAR lens—
Cash Price £74. 19. 9. H.P. deposit £24. 19. 9.
and 12 monthly payments of £4. 10. 10.
B8L with f/1.9 focusing YVAR lens—Cash Price
£88. 15. 10. H.P. deposit £29. 15. 10. and 12
monthly payments of £5. 7. 3.

B. BENNETT

Please send me: Camera on 7 days approval (I
enclose full cash/cheque cover) • Details only of
Camera • Pay Cash/H.P. • I wish to part
exchange.

Name

Address

And now! A new improved



FI-CORD *Portable Tape Recorder for 59 GNS

Compare these special features:

1. *Fully portable, measures $9\frac{1}{8}'' \times 5'' \times 2\frac{3}{4}''$.
(Carries slung over the shoulder like a camera.)
2. Amazing fidelity from 50-12,000 c.p.s. ± 3 dbs.
3. Records in any position, even when subjected to jolts and vibration.
4. Uses standard tapes at standard speeds ($7\frac{1}{2}$ & $1\frac{1}{2}$ i.p.s.) which can be played on any standard instrument.
5. The new circuitry now makes it possible to use the Fi-Cord as a play-back unit whilst showing films, without the need for additional amplifier and speaker.
6. Fully transistorised.
7. Rechargeable batteries run $1\frac{1}{2}$ -2 hrs. at hi-fi recording speed.
8. No extras to buy—Fi-Cord is supplied complete with dynamic microphone, integral play-back speaker and separate automatic battery charger.



FI-CORD now only 59 gns.
complete with microphone,
tape, batteries and charger



Full details from

FI-CORD LTD

40A Dover Street · London · W1 Telephone: HYDe Park 3448

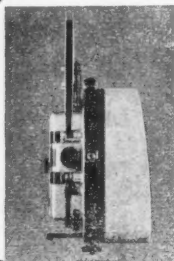


The SPECTO '8'

HERE IT IS! Entirely British made, the SPECTO '8' combines modern styling, compactness and high standard of performance at an exceptionally moderate price. Completely self-contained in a beautifully styled case and fitted out with a 9ft. lead, 200ft. spool and lamp, the SPECTO '8' sells at

£31. 10. 0

all round



perfection



- ★ 500 watt mains voltage lamp.
- ★ Quiet running, self-lubricating mechanism.
- ★ 210-250 volt, a.c., d.c. mains operation.
- ★ 400ft. spool capacity.
- ★ Single control incorporating separate switches for motor lamp and variable speed regulator.
- ★ Power rewind.
- ★ Guaranteed for one year and backed by the unequalled Specto after-sales service.

The COLORSHOT

8mm. CINE CAMERA



Simplicity itself to use, the Specto 88 Colorshot includes also those additional features such as variable speeds; the interchangeability of telephoto lenses with the normal; fast f/2.5 coated lens; an easy-view film footage counter; a powerful easy-wind motor, 14ft. run, governed for constant speed; and a continuous run and single exposure device for trick, cartoon or special shots.

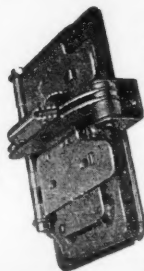
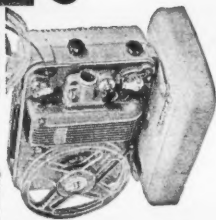
Price, including P.T. . . . £33 3 3
Solid leather sling case . . £14 3

Specto
LIMITED

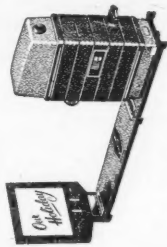
VALE ROAD • WINDSOR • BERKSHIRE

Makers of: 8mm. Cameras; 8mm., 16mm. and dual Projectors; Tape Recorders; Sound Reproducers; Stereophonic Sound Reproducers; Amplifiers and Miniature Motors.

ZEISS MOVILUX '88'
Fitted with the new "cold light" lamp, 8 volt, 50 watts, which gives a screen brilliance equal to cine 700 watt projectors. Very small and compact and very quiet running. **£53 19 0**



Marguet De Luxe tri-film SPLICER for use with 8, 9.5 or 16mm. films. **£4 0 0**



G.B. & H. Titled for "624" and Sportster Cameras **£3 2 9**

FOR ALL YOUR CINE REQUIREMENTS WRITE TO 66 CHEAPSIDE, E.C.2.

CITY SALE & EXCHANGE LTD.

ASSOCIATED COMPANY OF WALLACE HERTON LTD.

AMATEUR CINE SPECIALISTS CITY 1124-5-6

63-66 CHEAPSIDE, E.C.2

USED CINE CAMERAS AND PROJECTORS

9.5mm. PATHE "H" MOTO-CAMERA 1/2.5 interchangeable lens ...	£15 15 0	B.8-VS BOLEX f/1.9 YVAR lens, twin turret, as new ...	£62 0 0
9.5mm. PATHE "H" MOTO-CAMERA 1/2.5 interchangeable lens (grey) as new ...	£19 19 0	H.16 BOLEX with Octameter viewfinder, three lenses ...	£160 0 0
9.5mm. PATHE "B" MOTO-CAMERA 1/3.5 fixed focus lens ...	£7 15 0	9.5mm. PATHE "ACE" Projector, MOTOR DRIVE ...	£8 0 0
9.5mm. PATHE LUX MOTO-CAMERA 1/3.5 lens ...	£8 15 0	9.5mm. SPECTO "5500", Pre-heating lamp control, 800ft. spool arms ...	£37 10 0
9.5mm. DEKKO DE LUXE MOTO-CAMERA all round, 1/1.5 Dallmeyer speed lens, interchangeable mount ...	£19 19 0	9.5/16mm. SPECTO "500" ...	£47 10 0
9.5mm. DEKKO model "104", with 1" f/1.9 Dallmeyer lens in focusing mount, three speeds ...	£22 10 0	9.5/16mm. BOLEX "G", 500 watts, Vernier lamp control, all round drive ...	£45 0 0
8mm. ARMOR f/4.5 lens ...	£10 10 0	9.5/16mm. OLEX DA, 400 watts, Still and Reverse projection ...	£35 10 0
8mm. CINE KODAK 8/20, f/3.5 lens ...	£13 10 0	16mm. KODASCOPE "EE", 300 watts, built-in transformer and case ...	£25 0 0
L.8 BOLEX f/2.8 lens, four speeds, interchangeable lens mount ...	£31 10 0	16mm. AMPRO SOUND "PRE-MIER 20", sound and silent speeds, 750 watts, 15 watt sound output, complete with 12" speaker and transformer ...	£126 0 0
8mm. G.B.-BELL & HOWELL "605" f/2.5 coated lens, four speeds, as new ...	£29 17 6	16mm. BOLEX "C", 250 watts, complete with resistance ...	£16 16 0
8mm. CHRISTEN f/1.9 Berthiot coated lens, focusing mount, four speeds, single film ...	£31 0 0	8mm. EUMIG ELECTRIC f/2.8 coated lens (as new) ...	£24 10 0
8mm. DEKKO model "128" f/2.5 coated lens ...	£17 10 0	8mm. CINE KODAK 8/55 f/2.7 lens and case ...	£23 10 0
C.8 BOLEX f/2.5 coated lens ...	£35 15 0		

SPECIAL OFFER

NEW Dallmeyer coated projection lenses suitable for Eumig P.26, Ditmar and L.516, 2" f/1.8 and 1½" f/1.6.

Price ... **£3 15 0**

Also a few 4" f/4.5 Dallmeyer coated with "C" thread.

Price ... **£16 17 6**

NEW KODAK BROWNIE 8/58



A small and compact machine with the new low voltage cold light lamp. All self-contained in smart carrying case **£25 0 0**

AVAILABLE FROM STOCK.

WIM
6765

FLESCO LTD

WIM
6765

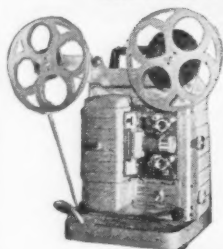
517 GARRATT LANE, LONDON, S.W.18

(NEXT TO EARLSFIELD (S.R.) STATION)

SEEING IS BELIEVING—

... prove it with one of these fine projectors ...

8mm. GB 625

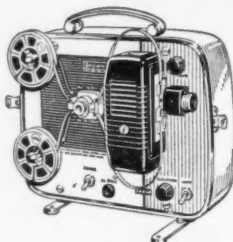


f/1.6 highly corrected lens, automatic lubrication, variable speed, 400ft. arms, 500w. lighting. Die-cast carrying case body.

£35

Or Deposit of £4 and 12 monthly payments of £14 3.

8mm. KODAK 8-58

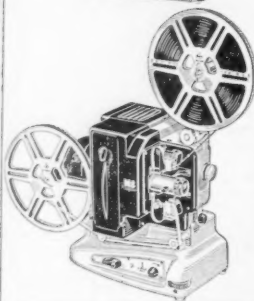


f/1.6 Ektanon lens, 400ft. film capacity, revolutionary lighting system for brilliant definition—built into a handsome leather-style case.

£25

Or Deposit of £2 10 0 and 12 monthly payments of £1 19 5.

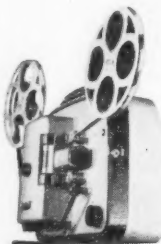
8mm. BOLEX M8R



500 w. lighting power re-wind, automatic loop former, internal resistance for AC/DC mains, 400ft. capacity. Precision built.

£59 17 6

THE NEWEST SPECTO 8



f/1.6 coated lens, 500w. lighting, 400ft. capacity, brilliant, flickerless pictures. Self-contained leather case.

£31 10 0

Or Deposit of £3 15 0 and 12 monthly payments of £2 8 7.

THREE FILM LIBRARIES—

8mm. SILENT - 9.5mm. SILENT - 9.5mm. SOUND

To FLESCO LTD.

517 GARRATT LANE, LONDON, S.W.18.

Please send me full details of the 9.5mm. Library ☐

Please send me full details of the 8mm. Library ☐

FREE

(Place X in square required).

NAME (Block Letters).....

ADDRESS.....

My Projector is..... Serial No.....

(Library facilities for sprocket-fed projectors only)

*Call,
Sign and
Take Away
at*

DIXONS

Dixons Cine Shops
Open All Saturday



FREE

With All
Cine
Equipment

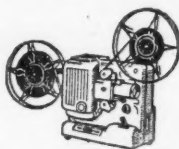
SPECIALLY written by Stanley Dixon, this fully illustrated "Guide to 8mm. Movie Making" is sent without charge to all customers. Packed cover to cover with practical hints. No advertising matter but genuine instructional manual now in third edition—which speaks for itself.

ILLUSTRATED below is just one popular item from our comprehensive stocks. Whatever you want, if it's cine we have it, and on the terms that made the name DIXON famous.

EUMIG IMPERIAL PROJECTOR

LOVELY projector similar to the famous Eumig P.8 but with integral sound coupler for adding synchronised sound to your films and is used in conjunction with any tape recorder running at 3½ in. per second. The projector is small, easily transported, and weighs only 12 lb.

TAKES 400ft. capacity spool arms and has geared re-wind. Well-designed optical system comprises 7½" 4 lens, aspheric condenser and 100 watt lamp included in price.



ONLY 70/- DOWN, balance in 12 monthly payments of 62/6 or 18 of 42/6. Price £37/10/0.



Focus of the
Photographic World
**HEAD OFFICE
AND
MAIL ORDER**

**DIXON HOUSE, 128-136 HIGH STREET,
EDGWARE, Middx. Tel.: EDG 5211-5**

CINE SHOPS

72 Park Street
BRISTOL Bristol 22511

95 St. Johns Road
CLAPHAM Jct. BAT 6611

12 London Road
CROYDON CRO 9511

3 Station Parade, High St. N.
EAST HAM GRA 9511

185 Station Road
EDGWARE EDG 5211

32 High Street
SOUTHEND Southend 65611

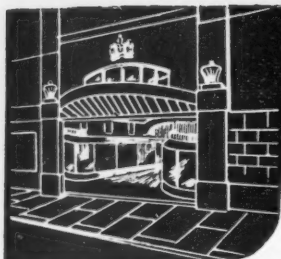
273 High Street
SLOUGH Opening shortly

Call, Sign, and Take Goods Away

"ON THE SPOT" H.P. is a speciality at all Dixons Camera Centres. There is no fuss or bother and all transactions, of course, are very strictly confidential. In most cases you merely call, make your choice, sign the simple agreement, pay the small deposit, take the goods away and begin enjoying them at once, without any of the usual delays.

Delivery TONIGHT

AND it's FREE. Within 25 miles we demonstrate any photographic equipment in your own home, any evening. Delivery by private car. Just phone EDG 5211, or our nearest Centre. Cash or terms.



BURLINGTON

25 BURLINGTON ARCADE • PICCADILLY

Burlington for **B**olex **C**ameras

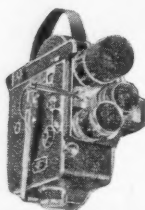
*Give yourself a present this year
..... Give yourself a **BOLEX***

and be sure of a happy New Year



B.8.L. with;

YVAR 12.5mm. f/2.5	£74 19 9
YVAR 13mm. f/1.9	£88 15 10
SWITAR 12.5mm. f/1.5	£120 9 2



**Bolex
Accessories,
etc. for B.8,
C.8 & H.16
Reflex**

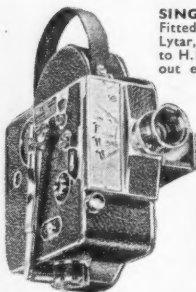
Available from Stock

Accessories for B.8/C.8 and L.8:

Twin zip soft leather carrying case. For two 2 films, sundries. Code Besac	£4 3 8
Solid type de luxe carrying case in smooth leather for two 25ft. films, exposure meter. Code Luxca	£4 6 7
Ever Ready leather case for B.8/C.8	£4 9 8
Parallax corrector prisms (set of 2 in case): 10in. and 20in. Code Prism	£3 15 4
1ft. and 2ft. Code Prift	£3 15 4
Bagom adaptor for using 16mm. lenses on B.8	£1 15 5
Alfal lens hood and filter mount	£1 15 3
Tripod: Code PoDOM, with 50cm. Cable Release	£27 12 1

BOLEX M8R PROJECTOR, 500 watt lamp. The optical system to this highly efficient Projector will give impeccable results at distances of 40-50ft. Now reduced to **£59 17 6**. Synchroniser Unit also available for this model. For Sound on Tape,

£34 15 0



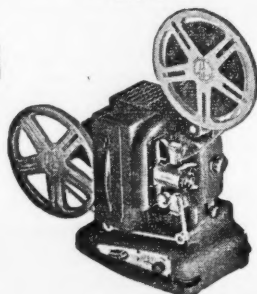
B.8 Fitted with	
12.5mm. f/2.5 Yvar fixed focus lens	£54 18 2
13mm. f/1.9 Yvar in focusing mount	£64 14 3
12.5mm. f/1.5 Switar in focusing mount	£100 7 7
B.8 VS Fitted with	
12.5mm. f/2.5 Yvar fixed focus lens	£60 18 11
13mm. f/1.9 Yvar in focusing mount	£74 15 0
12.5mm. f/1.5 Switar focusing mount	£106 11 4
C.8 Fitted with	
12.5mm. f/2.5 Yvar fixed focus lens	£42 19 2
13mm. f/1.9 Yvar in focusing mount	£56 15 3

BOLEX H.16 REFLEX (ONE LENS),

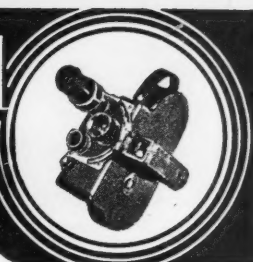
With 25mm. f/1.5 Pizar Reflex lens	£209 2 6
With 25mm. f/1.4 Switar	£225 17 1
With 3 lenses as under—	
Normal Set: f/1.4; f/1.8; f/2.8	£308 6 1
Optimum Set: Switars f/1.4; f/1.6; f/1.4	£263 5 6
New Kern Lenses from Stock, for 16mm.	
10mm. Switar, f/1.6	£75 5 8
16mm. Yvar, f/2.8	£25 1 11
75mm. Yvar, f/2.8	£43 0 5
Rear focuser for H.16	£11 7 1

SINGLE LENS MODEL H.16M

Fitted with 25mm. Som Berthiot Lytar, f/1.8 focusing lens. Identical to H.16 Reflex Standard but without eye-level device and Turret.
£102 15 5



CAMERAS Ltd



LONDON W.1

Telephones: HYDe Park 0040

NOW is the time to prepare for those films you will shoot this Year and here is a selection of new and second-hand EQUIPMENT YOU WILL REQUIRE

PROJECTORS, NEW 8 & 16mm.

EUMIG P.8. This is the most famous and most popular 8mm. projector on the market. Very compact and sturdily built. Has 12 volt/100 watt lamp and gives excellent results and brilliant pictures. Variable speed and provision for connecting room lights to projector so that when projector is switched on all lights would go out.

Cash price £32 0 0

EUMIG P.8 IMPERIAL. This is an identical version to the Eumig P.8 except for the addition of power rewind and a built-in sound synchroniser.

Cash price £37 10 0

EUMIG P.26. This is the Eumig P.8's "big brother" and is made in two models: 8mm. and 16mm. Both are identical in every respect. Features include 110 volt/500 watt lamp, Power rewind, still picture device, reverse mechanism, booster unit for under-exposed films, etc.

Cash price £59 10 0

FOR FURTHER DETAILS, PLEASE ASK FOR
THE EUMIG CATALOGUE

NEW TERMS
NOW AVAILABLE: H.P. ONLY
MINIMUM DEPOSIT 10% PLUS
CHARGES OF 2/- IN £1 ON BALANCE

EDITING EQUIPMENT AND VIEWERS

Haynor 8mm. Editor	£16 15 6
Haynor Viewette Editor	£6 17 6
Murray Editor	£13 7 6
Zeiss Moviscop Editor	£36 2 6
Cifo Editor	£4 4 0
Bell & Howell Titled	£3 2 9
Photopia Titled	£7 15 4
Gnome Titled	£7 17 6
Cinecraft Titled	£10 18 6

FULL DETAILS ON APPLICATION

REWIND BENCHES

Haynor Rewinder, with Baseboard	£4 18 6
Haynor Viewette, with Baseboard	£3 12 6
Cinecraft Universal	£3 18 6
Marquet	£5 12 6
Ising	£5 9 6
Rewinder Arms, Bolex	£3 18 0 each
Rewinder Arms, Haynor Duplex	£2 5 0 each
Rewinder Arms, Haynor Super	£1 9 6 each
Rewinder Arms, Dekko	£1 7 6 each

SPLICERS

Ensign Popular	£2 3 6
Paillard Tri-Film	£5 19 6
Marquet	£4 0 0
Eumig	£2 5 0
Auto	£2 13 6
Uniter Pathoscope	17 6
Cinea	£5 5 0
Pathex 8/16mm.	£3 6 0

SPOOLS AND CANS

Clydon, Actina, Kodak, and Miscellaneous Cans and Reels, 200/400/800/1,600ft., available from Stock.

SUNDRY ITEMS

Letters, Lamps, Film Cement. Screens by: Hunter, Actina, Lumaplak, Cinecraft. Mobile Lighting Sets, etc.

SECOND-HAND CORNER

CINE CAMERAS

Eumig C.3, Tele, W.A., Mint	£80 0 0
8mm. Bell & Howell Filmo 134-B, with 12.5mm., f/2.5 and 1in f/2-7, both T.T.H. lenses, case	£32 10 0
8mm. G.I.C., f/2.5 Berthiot lens	£28 0 0
8mm. Kodak Model 8-20, f/1-9 lens	£21 0 0
Paillard Bolex H.16 with 15mm. Yvar f/2-8, 25mm. Switar f/1-4, 75mm. Yvar f/2-5 and case	£168 0 0
H.16, with 16mm. Yvar f/2-8, 26mm. Dallmeyer f/1-5, 3in. Dallmeyer f/2-9	£125 0 0
8mm. Kodak 8-55, f/2-7 ctd. Ektanon and case	£20 0 0
Bell & Howell 603T, f/1-9, with case	£79 10 0
Cine Kodak 25, f/2-7	£17 10 0
Cine Kodak 8-20, f/1-9	£21 0 0
Bolex B.8 with f/2.5 focusing ERC. Mint	£60 0 0
Sportster Tri-lens, with T.T.H. f/1-7.0-5in. and f/3.5 2in. Telekinic, Mint	£75 0 0

MORE BARGAINS!

all lenses as advertised by the
Harringay Photographic Supplies
Ltd. (see next page) are obtain-
able from this address.

423 GREEN LANES,

LONDON, N.4.

MOUNTVIEW 5241/2

HARRINGAY

SCREENS

Olympia screens, white or silver, complete with side stretchers and feet. 5ft. x 4ft. £6. 4ft. x 3ft. £4. 40in. x 30in. £3. 30in. x 22in. £2. Omnis screens, white or silver, plain roller and button. 6ft. x 6ft. £6. 5ft. x 5ft. £4. 4ft. x 4ft. £3. 3ft. 6in. x 3ft. 35in. 36in. x 27in. 30in.

All prices do not include carriage.
New crystal glass beaded self-erecting screens. A few only. 80 x 60. List price £33 0 0. Our price ... £23 0 0

SPECIAL OFFER

16mm. steel spools and cans. New. In maker's wrapping. At less than half price.

800ft. spool with container ... 5/- post 1/3
400ft. ditto ... 3/- post 1/-

New 1,600ft. 16mm. Debris aluminium spools

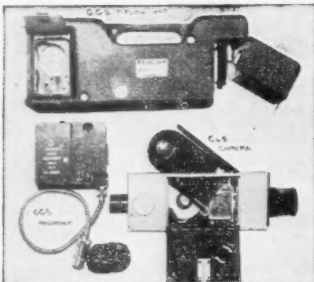
only ... 8/- post 1/-

800ft. secondhand Spools and Cans 3 for 12/- post 3/-

400ft. ditto ... 3 for 6/- post 2/-

400ft. Fibre Transit Cases, new, 16mm. ... 2/6 post 6d.

800ft. 2-way Fibre Transit Cases, new ... 3/6 post 1/-



EX-GOVT. CINE CAMERAS 16mm.

G.G.S. 16mm. Camera Recorders, 24v. A.C./D.C. motor operated 3 frames per sec., f/4 1in. lens, iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 30/- each complete in fitted case, with one magazine.

G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 6/6 each.

160ft. H.P.3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6

Film. 16mm. take up cores 6 for 2/-

G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine, £2 each.

G.45 12 or 24v. with 25ft. magazine £4.

G.45 Titling units 55/- each.

New G.45 magazines 6/6 each.

Ex-Govt. G.42 16mm. Cine Cameras accommodating 50ft. magazines, camera fitted Maltese cross, 2in. f/3.5 Dallmeyer lens. 12v. operated, including magazine £5. 0. 0, spare magazine, 10/- extra.

New Model Mark III G.G.S. Cine Cameras, parts. LENS

1 1/2in. f/1.9 coated with iris, cassette loading 25ft. film,

speeds 3 and 16 f.p.s., 24v., footage indicator.

SPARES

All spares for the Ampro from stock, including kits of claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamps, etc. £3 0 0. Spare lamps, 750w., 27/6. All other spares available from stock, please state requirements.

AMERICAN AMPRO PREMIER 20 1,000w. SOUND/ SILENT. FAST REWIND. STILL/REVERSE. 12in. SPEAKER, 1,600ft. ARMS £100.

PROJECTOR LAMPS

We specialise in reconditioned S/H. Sound and Silent Projectors, therefore having the largest selection and quantity of Projector and Spot Lamps in the country, fully guaranteed and offered at a fraction of Makers' prices.

			£ s. d.
1,000w.	110v.	Pre Focus	1 0 0
1,000w.	110v.	Bell & Howell	1 0 0
1,000w.	110v.	G.B.N. 35mm.	1 0 0
750w.	110v.	Pre Focus	17 6
750w.	120v.	Pre Focus	17 6
750w.	110v.	Bell & Howell	17 6
750w.	110v.	De Brie	15 0
750w.	210v.	Pre Focus	1 0 0
750w.	230v.	Pre Focus	1 10 0
750w.	230v.	Bell & Howell	1 10 0
750w.	110v.	L.516	1 10 0
500w.	110v.	Pre Focus	17 6
500w.	230v.	Pre Focus	1 10 0
500w.	110v.	L.516	1 0 0
500w.	110v.	De Brie	12 6
500w.	110v.	Bell & Howell	17 6
400w.	110v.	Bell & Howell	17 6
300w.	110v.	Bell & Howell	17 6
300w.	110v.	Pre Focus	9 0
300w.	100v.	Pre Focus	9 0
250w.	110v.	Pre Focus	15 0
250w.	110v.	Edison Screw	15 0
250w.	230v.	Pre Focus	15 0
250w.	50v.	Pre Focus	15 0
200w.	110v.	Pre Focus	8 0
200w.	110v.	For K.16	15 0
200w.	110v.	A.S.C.C.	12 6
200w.	50v.	Pre Focus	15 0
150w.	230v.	Aldis A.S.C.C.	15 0
100w.	220v.	Pre Focus	10 0
100w.	100v.	Pre Focus	5 0
100w.	110v.	A.S.C.C.	12 0
100w.	30v.	Specto PF	15 0
100w.	12v.	Pre Focus	10 0
72w.	12v.	Pre Focus	5 0

Pre Focus Lamp Holders

Edison Screw Holders

LAMP TRANSFORMERS/RESISTANCES

500w. 200/250 A.C., 110v. Out Transformer	£5 0 0
200w. 200/250v. A.C./D.C., 110v. Out Adjustable Resistance	15/-
110w. 230 A.C., 110v. Out Transformer	17/6
110w. 200/250 A.C. 24/30v. A.C. Out Transformer	17/6

Other resistances and transformers in stock.

16mm. UNEXPOSED FILM, SEALED TINS

12 rolls 25ft. slow or fast Pan	10/-
25ft. rolls 16mm. Neg. Pan.	2/6
12 rolls 25ft. 16mm. reversible film	15/-
New empty Kodak mags	4/6
50ft. fast pan 16mm. reversible film in Kodak magazines	7/6
Tins of 16 Rolls 10ft. 16mm. H.P.3. negative	4/6

MISCELLANEOUS

Pathe 8mm. film menders, new, 5/9 each. Pathoscope Aurator, mint, £39; Small A.C./D.C. mains motors suitable for Projector Drive, new, 52/6; New folding Projector stand, 4ft. high, Top 2ft. x 13in., £6/6/-; Empty 50ft. Siemens Cassettes. As new, 20/-; Empty 50ft. Kodak Cassettes. As new, 7/6; G.45 16mm. claw and shutter mechanism with gears, suit experimenter, 12/6 each. Bell & Howell 16mm. Micro film reader, motorised or hand, fitted case, £25 0 0.

PHOTOGRAPHIC SUPPLIES LTD.

THE LARGEST
SURPLUS DEALERS
IN PHOTOGRAPHIC
AND CINE EQUIPMENT
AND MATERIALS IN
THE COUNTRY.



**TRIPOD
BARGAINS**

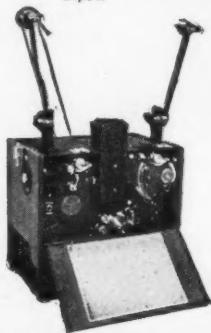


★ MODEL No. 1

Ex. Govt., new wooden tripods, weight 10 lb., extends from 3ft. (closed) to 5ft. fully extended (including pan and tilt). Brass fittings. Price with pan and tilt head £3/10/-, Post 4/-. Without pan and tilt, £3/-, Suitable for use as projector stand.

★ MODEL No. 2

New best quality tripods with double lock on sliding legs, weight 7½ lb., extending from 3ft. 2in. to 5ft. 2½in. Price 50/-, p.p. 2/9. With adaptor head for use with all types of cameras, 8/- extra. Heavy duty ball and socket pan heads £1 extra. Suitable for any tripod.



L.516 PROJECTOR

Another large purchase from the A.M. enables us again to offer these popular projectors at £60 0 0 each, or H.P. terms. Part exchanges on your projector sound or silent.

500w. lighting, A.C./D.C. 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited. We have a few new and unused L.516 projectors at £90. Spare 500w. lamps, 30/- each. We have a few of the earlier G.B. K.16 projectors, 200w., 200/250v. A.C./D.C., 10in. speaker ... £45 0 0 New British Acoustics non. sync. gram units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) £4 10 0 Supplied with jack plug for L.516 projector. Not suitable for L.P. records

L.516 SPARES, L.516 INSTRUCTION BOOKS

We can supply all new L.516 Spares from stock. State requirements

**"DOUBLE
YOUR
MONEY?"**



We cannot "Double your Money," but we can guarantee to save money to Readers of the A.C.W. with an exclusive offer of New Coated Camera and Projection Lenses by J. H. Dallmeyer "The Lens Specialist" at well below half list prices.

**JUST COMPARE THESE PRICES
CAMERA LENSES**

f/1.9 13mm. Dallmeyer Coated Lenses in 12in. to IMF Micro-meter Foc "D" Mount. Will fit most 8mm. Cine Cameras such as Bell Howell, Bolex, Dekko, Miller, Specto, Revere, etc. List price £18 8 4 Our price £6 10 0
f/2.5 12½mm. Coated Lenses in "D" Mount fixed focus by National Optical Company for 8mm. Cameras, Bell Howell, Bolex, Dekko, Miller, etc., etc. Our price £4 0 0
f/1.9 1¼in. Dallmeyer Micrometer Focusing Lenses for 16mm. in "C" Mount. List price £11 15 0 Our price £6 10 0
f/4 36mm. Wray lens, plain barrel (no Iris) 35/-.

PROJECTION LENSES

Dallmeyer Maxlite Coated Projection Lenses for Debie, B.I.F., B.T.H. 301, 401 and 451.
1in., 1¼in. or 2in. lenses: List price £9 6 6 Our price £4 5 0
2in. Dallmeyer or Taylor Hobson Coated Lenses for 16mm. Specto, Ensign. Barrel dia. 1in. List price £6 0 0 Our price £2 17 6
2in. Coated Projection Lenses fitted for 16mm. Ampro, Victor, Carpenter, L.516, B.T.H., S.R.D., Ditmar Duo, Bell Howell, etc., etc. ... £3 17 6
1¼in. Coated Lenses fitted for 16mm. Ampro, Victor, L.516, Ensign, Specto, Carpenter, Ditmar Duo, Bell Howell, etc. £4 15 0
2in. Lenses by Leech (not coated) for 16mm. Bell Howell, Dekko ... £3 0 0 each

**NEW G.B. L.516 DALLMEYER PROJECTION
LENSES (not coated)**

1in., 2in., 2½in., 3in., 3½in., 4in. ... £4 0 0

8mm. PROJECTION LENSES

1in. f/1.65 Coated Taylor Hobson Projection Lenses, 22mm. dia. Barrel suitable for Eumig, Bell Howell, etc., etc. List price £7 10 0 Our price £3 10 0


35mm. 2in. × 2in. SLIDE PROJECTION LENSES

4in. f/3.5 New Dallmeyer Uncoated Lenses, triple anastigmat, 42.5mm. dia. barrel. List price £7 0 0 Our price £3 0 0
8in. f/5 3½in. × 3½in. Slide Lenses, new, 49mm. dia barrel. £2 7 6 each

All the above Lenses can also be obtained from Burlington Cameras Ltd., 26 Burlington Arcade, Piccadilly, W.1. (HYD 0040.)

RECORDING TAPE

New 1,200ft. reel emtape 22/6 reel, postage/packing 2/-.
List price 35/-. Limited quantity only

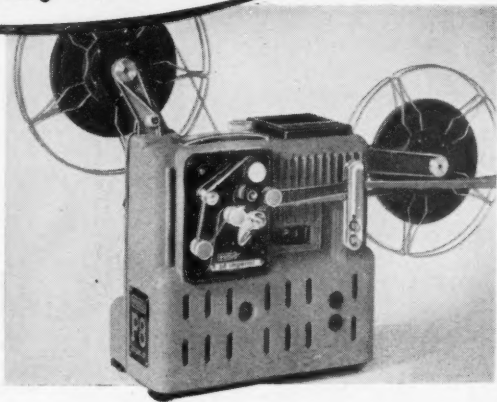


*the proof of the pudding
is in the eating —*

A dish may look most inviting but until you taste it you cannot say whether you like it. It is the same with cine projectors. A handsome appearance can be accepted as evidence of sound design and good workmanship but it is the result on the screen that really matters. Ask your dealer to demonstrate the EUMIG P8 or P8 Imperial 8mm. Cine Projector to you and you will immediately realise why EUMIG is the greatest name and finest value in 8mm. projectors today.

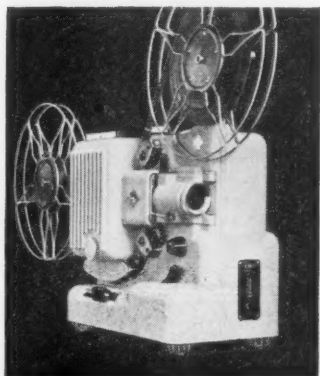
the proof of projector performance is in the result on the screen

This powerful 8mm. projector is equipped with a built-in coupling device enabling you to add perfectly synchronised speech, sound effects and music to your own movies in conjunction with any tape recorder (3½ i.p.s. tape speed). No separate cables or connections are required. The smooth running, constant speed motor and high speed precision claw mechanism ensure rock-steady pictures. Super-efficient cooling system allows projector to run safely for long periods. The P8 Imperial has a power driven rewinder, the lamp being automatically extinguished when rewinding is in progress.



Eumig P8 projectors show your movies at their brilliant best. The exceptional screen-brightness is due to a new bunched filament, low voltage, high intensity lamp in a specially designed optical system including the outstanding EUPRONAR f/1.4/20mm. projection lens. Room lighting can be connected to the projector and is automatically turned off as the projector is switched on. There is a simple adjustment for all A.C. mains voltages from 110 to 240.

P8 IMPERIAL PROJECTOR complete with lamp and 400ft. spool	...	...	£37 10 0
<i>Rexine covered plywood carrying case</i>	...	...	£3 10 0
<i>Eumig Splicer, complete with scraper. Ensures a perfect join every time</i>	...	...	£2 5 0



Similar in every respect to the P8 Imperial save for the sound coupler and power rewind the EUMIG P8 is one of the world's leading 8mm. projectors. The exceptional reliability of this machine and its unusually silent operation are commented upon by amateur cinematographers everywhere. Features include: the new high intensity, low voltage lamp and EUPRONAR f/1.4/20mm. lens producing a pin-sharp screen image of outstanding brilliance, two-way lamp adjustment, frame centring and levelling, automatic room light control, first-class cooling, reel arms (taking 400ft. spools) fold away into body, etc.

P8 PROJECTOR with lamp and 400ft. reel	...	...	£32 0 0
<i>Rexine covered plywood case</i>	...	...	£3 10 0

SOLE DISTRIBUTORS
IN GREAT BRITAIN
1001

JOHNSONS
OF HENDON LTD

A Brilliant New Screen by **HUNTER'S**

**AVAILABLE IN
OBLONG SIZES
FOR CINE—
OR SQUARE
FOR COLOUR
TRANSPARENCIES**

Prices from

£3 - 19 - 6



Specially introduced to enable budget conscious 8mm. cine and 35mm. still enthusiasts to acquire a modern, good performance screen at the lowest possible cost.

The speedy semi-automatic opening and closing is facilitated by the tensioned spring blind roller. This feature, normally only found in the more elaborate and expensive screens, does away entirely with bothersome hand rolling and unrolling and fitting arms into slots. It also prevents damage by the avoidance of handling the screen surface.

With Safari you take out the steel rod housed in the upper tube, raise the surface and fix the rod top and bottom. Perfectly simple and done in seconds.

Extremely light and portable. Smartly styled. Fold away feet for table standing or can be hung on a wall. In Blankana White or Crystal Glass Beaded surfaces.

See Safari at your dealers and ask him for the Hunter Screen Brochure which gives full details of sizes and prices of Safari and the full range of Hunter Screens.

Made in England by

R. F. HUNTER LIMITED

"Celfix House," 51/53 Gray's Inn Rd., London, W.C.1.

Phone Hothorn 7311/2/3

FACTORIES AT LONDON AND LEIGHTON BUZZARD, BEDS.



CITY SALE & EXCHANGE Ltd

ASSOCIATED COMPANY OF WALLACE HEATON LTD.

FOR ALL CINE EQUIPMENT

1 LEADENHALL ST., E.C.3

MIN 1156

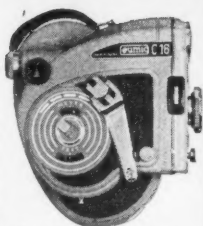
MIN 6253

EUMIG C.16 CAMERA

This 16mm. camera incorporates a built-in photo-electric exposure meter permanently coupled to the lens diaphragm control. With colour or black and white, using telephoto or wide-angle attachments, filters, etc., the user can be sure of correct exposure every time. Eumigar f/1.9 25mm. 4-element, coated and colour-corrected lens. Parallax-corrected, optical viewfinder. Spring motor with visual indicator. Filming speeds 16, 24, 32, 48 or 64 f.p.s.

Prices: Complete with cradle ... £131 9 0
Leather Holdall Case ... £14 6 10

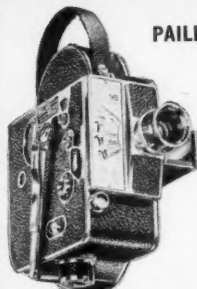
Available later this year: Telephoto Attachment 2X, Wide-Angle Attachment 0.5X, Lens Turret.



PAILLARD BOLEX H-16M

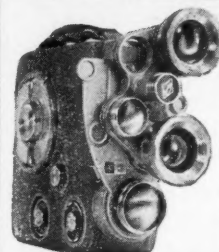
New Paillard 16mm. camera with a single lens. The H-16M has almost all the features of the H.16 Standard Model with the exception of the turret, reflex focusing and filter slot. The new type viewfinder instantly adjusts to match the fields of 16, 25, 50 and 75mm. lenses and accurate parallax correction from 1 1/2 ft. to infinity.

The specification includes: automatic loading mechanism, standard interchangeable lens



mount, filming speeds 8 to 64 f.p.s., audible film counter and exposure guide.

Prices: H-16M with Berthiot Lytar 25mm. f/1.8 lens ... £102 15 5
H-16M with Kern Pizar 26mm. f/1.9 lens ... £115 18 4
H-16M with Berthiot Pan Cinor 70 Zoom lens ... £228 4 11



THE EUMIG C.3R WITH TURRET HEAD

The latest addition to the famous Eumig range is the new "C.3R." Similar in design to the Standard "C.3" model but incorporates a three-lens turret to accommodate three lenses at one time. Wide-Angle, Standard and Telephoto lens. Change-

over from one lens to another is instant and matched viewfinders come into position automatically.

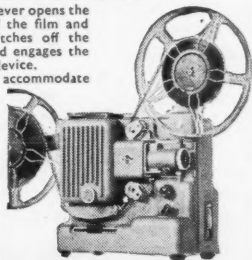
Price ... £72 18 0
Wide-Angle lens ... £16 2 8
Telephoto lens ... £14 6 10

EUMIG P.8 IMPERIAL

The operation of a lever opens the gate at the end of the film and simultaneously switches off the projection lamp and engages the automatic rewind device.

The spool arms, accommodate 400ft. spools. With this projector you can synchronise the sound on your tape recorder with your films. The 20mm. f/1.4 lens and 12 volt lamp give a sparkling picture.

Price: £37 10 0
Wooden case £3 9 6



G.B.-Bell & Howell 8mm.

624

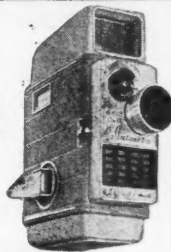
With 10mm. f/1.9 lens. Easy film loading. Exposure dial settings. Single frames and continuous running

£25 . 10 . 10

624EE AUTOSET

F/1.9 fixed focus lens, fitted with photo-electric cell which automatically sets the correct aperture whilst filming. Standard 25ft. D/R spools

£49 . 19 . 4



ALL CINE EQUIPMENT
IS AVAILABLE ON HIRE PURCHASE

PROFESSIONAL SOUND AND *you*

For the ciné enthusiast who'd like to have sound but finds it too expensive, a Grundig tape recorder proves a perfect solution.

A Grundig gives its owner the facilities of a first class recording studio plus magnificent reproduction, plus an entertainment potential that is impossible to achieve any other way.

The ciné enthusiast with a Grundig can enjoy professional commentaries with musical themes and backgrounds. He can dub in dialogue, or sound effects and edit the tape to perfection, knowing that he can keep it and play it back as often as he likes or erase it clean and record something new.

And that 'something new' need have nothing to do with a ciné show. It may be a sound picture of his children, a concerto he's fond of, the top twenty, a radio programme that he would have missed if the Grundig hadn't recorded it in his absence.

If you don't already own a Grundig tape recorder ask your local dealer for a demonstration. You'll quickly see the use — and the enjoyment — you could get from it.



And for slide shows too, of course
—The advantages still apply: music and commentary, dialogue and sound effects perfectly timed and produced.

GRUNDIG

**MAKERS OF THE
WORLD'S FINEST
TAPE RECORDERS**

Please send me details of the full range of Grundig tape recorders

Name

Address

Nearest Town

ACW

GRUNDIG (Gt. Britain) LTD.

Advertising & Showrooms: 39/41 NEW OXFORD STREET, LONDON, W.C.1

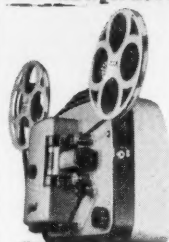
Trade enquiries to: NEWLANDS PARK, SYDENHAM, LONDON, S.E.26

(Electronics Division, Gas Purification & Chemical Company Ltd.)

GS 74a

SAVILLE of YORK

NEW SPECTO '8' PROJECTOR



Now Reduced in Price!

The Specto "8" 8mm. Projector represents outstanding value at the new low price. 500w. lamp, 400ft. spool arms, power rewind, etc.

PRICE NOW ONLY
£27 10 0

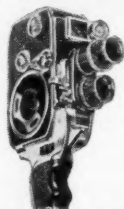
BOLEX for Quality PAILLARD BOLEX B.8-Vs

A superb 8mm. camera with the variable shutter, enabling the user to produce "fade-outs" and "fade-ins" as required, taking sharpening pictures by reducing exposure time. Twin-lens turret. Single picture release. Variable speed control. PRICE with f/2.5 fixed focus lens .. £60 18 11 With f/1.9 focussing lens .. £74 15 0 Or deposit 150/- and 12 monthly payments of 120/6.

BOLEX C.8—another Swiss precision-built model featuring 7 filming speeds; single frame release; Zoom type viewfinder, with interchangeable lens mount. PRICE with f/1.9 focussing lens .. £56 15 3 Or deposit 115/- and 12 monthly payments of 91/5.

Now—the long awaited BOLEX B.8L 'COMPUMATIC'

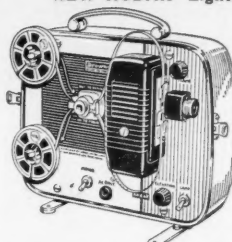
The only 8mm. cine camera in the world which includes such features as—variable shutter with Photocell built-in behind the lens, thus giving exposure control hitherto unobtainable. Twin-lens turret: filming speeds 12-64 f.p.s. and other features associated with the B.8-Vs etc. With f/2.5 fixed focus. £74 19 9. Or deposit 150/- and 12 monthly payments of 120/11. With f/1.9 focussing lens .. £88 15 10



EUMIG IMPERIAL

The Eumig P.8 8mm. is fitted with built-in sound coupler enabling sound and speech to be added to your 8mm. films, when used with any tape recorder. 400ft. arms, power rewind. PRICE £37 10 0 Or deposit 75/- and 12 monthly payments of 60/6.

NEW KODAK 'Eight-58' 8mm.



The latest 8mm. light, portable projector, giving brilliant overall illumination, at exceptionally low price. Self-contained in smartly styled case. PRICE ONLY £25 0 0 Or deposit 50/- and 12 monthly payments of 40/4.

G.B.-BELL & HOWELL 8mm. CAMERAS

G.B.-B. & H. 624EE "Autoset" with automatic exposure control—just sight through the large viewfinder and shoot! The "Electric Eye" sets the lens instantly under all lighting conditions. PRICE with f/1.9 Super Comat lens FROM STOCK .. £49 19 4 Or deposit 100/- and 12 monthly payments of 80/7.

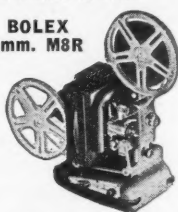
SPORTSTER 605A. Single lens, f/2.5 fixed focus lens .. £39 8 9 Or deposit 78/- and 12 monthly payments of 63/8.

SPORTSTER 605B. The twin-lens model with f/2.5 Tri-lens fixed focus lens .. £48 8 0 Or deposit 96/- and 12 monthly payments of 78/1.

SPORTSTER 605C. Tri-lens turret model with f/2.5 fixed focus lens. £53 6 7 With f/1.7 focussing .. £67 13 4

Telephoto and Wide Angle lenses are also available for above.

BOLEX 8mm. M8R



The ideal projector for the home. With new 20mm. f/1.3 Hi-Fi lens giving brilliant illumination. 500w. lamp, etc. £59 17 6

Or deposit 120/- and 12 monthly payments of 96/6.

G.B.-BELL & HOWELL 16mm. Model 640

Magnetic/Optical Projector. The finest 16mm. Sound Projector ever produced. For Optical and Magnetic Sound Recording and reproduction. Sapphire inserts for long life. Covering edge, half and full stripe film. Quality of reproduction is outstanding. PRICE with trans., 750w. lamp: £366 0 0.

Demonstrations gladly arranged at your convenience. Available on attractive Terms.

G.B.-B. & H. Model 606H 8mm.

A really immaculate machine—silent in operation—superb in performance. All-gear drive mechanism. 500w. lamp. Power rewind, still picture device. Highly recommended. £63 0 0

Or deposit 126/- and 12 monthly payments of 101/7.

USED EQUIPMENT

All in perfect order and guaranteed

Specto "500", 8mm. 500w. lamp. Speed control attachment for synchronising tape recorder. £37 10 0

Specto "500". 500w. lamp, carrying case and 2 lenses. £30 0 0 Specto "500". 110w. 500w. lamp. Speed control attachment for synchronising tape recorder. £35 0 0

Zeiss Movilux. 300w. As new. With plastic cover .. £45 0 0 Bolex G-3. 8mm., 9.5mm. and 16mm. 750w. lamp. 16mm. sound sprockets. De-luxe case. In Perfect Order .. £95 0 0

Sportster 8mm., f/2.5 Mytal, 5-speeds, leather case .. £29 10 0 B. & H. Filmo (American Sportster Model). 8-32 f.p.s., leather case, 2 filters, f/2.5 Mytal lens £27 10 0

Cine Kodak Royal. 16mm. Mag. loading, f/1.9 Ektar .. £55 0 0 G.I.C. 16mm. f/1.9 Som Berthiot, and case .. £37 10 0

CUT OUT AND POST! to: John Saville & Sons (Mail Order Dept.), 7 Goodramgate, YORK.

Please send details of

I wish to pay by Cash/H.P./Credit Sale.

Name

Address

.....

A.C.W. Feb./59.

PENROSE CINE

A Company in the Dollond Group

69 STREATHAM HILL LONDON S.W.2 Phone TULSE HILL 5602-3

SECOND-HAND SILENT PROJECTORS

8mm. Keystone, 200 watt lamp	£16 10 0
8mm. G.B.-Bell & Howell 625, 500 watt illumination, shop soiled	£31 10 0
16mm. G.B.-Bell & Howell 613H, for A.C. or D.C., 750 watt illumination, 2in. f/1.65 lens, 800ft. spool capacity, automatic rewind, shop soiled	£79 10 0
8mm. Bauer "Pantalex", 500 watt lamp, fibre case	£35 0 0
9.5mm. Specto Standard, grey model	£22 0 0
16mm. Kodascope Model C, useful for editing	£8 10 0
16mm. Kodascope 16-10, 750 watt lamp, transformer	£30 0 0
16mm. Specto, black, 100 watt	£19 0 0

SECOND-HAND SOUND PROJECTORS

9.5mm. Pathe Son Mk. I, complete with sound stabiliser as available from	£39 10 0
16mm. G.B. L516, completely overhauled, as available from	£42 10 0
16mm. G.B. Model 622, additional 12in. loud-speaker, variable transformer and voltmeter	£175 0 0
16mm. B.T.H. Model S.R.B., 300 watt lamp, as available from	£38 10 0

SECOND-HAND CINE CAMERAS

8mm. Eumig Electric, latest model, f/2.8 lens, complete with case	£20 0 0
8mm. G.B. Sportster Model 605A, single lens model, f/2.5 T.T.H. fixed focus lens, 5-speeds, shop soiled	£35 0 0
8mm. G.B.-Bell & Howell 624, f/2.3 Super Comat, shop soiled	£20 0 0
8mm. G.B. Tri-Lens Sportster, f/2.5 lens, U/V filter, 2 extra viewfinders, case	£45 10 0
9.5mm. Pathe Motocamera De Luxe, f/3.5 Zeiss Triotar	£9 10 0
9.5mm. Pathe Motocamera De Luxe, f/3.5 Trinar	£10 0 0
8mm. Bolexy B, cassette loading, f/2.8 anastigmat, variable shutter	£18 10 0
9.5mm. Coronet Model B, f/3.5 anastigmat	£6 10 0
16mm. Zeiss Movikon K, f/2.7 Tessar, variable speeds, case	£35 0 0
16mm. Kodak BB Junior, 50ft. spool loading, f/3.5 lens, leather case	£19 10 0
16mm. G.B. Autoload, f/1.9 lens, shop soiled	£70 10 0
16mm. G.B. Autoload, Model 603, f/1.9 T.T.H. lens	£65 0 0
16mm. Bell & Howell Model 200EE, 50ft. magazine loading, built-in exposure meter coupled to 20mm. f/1.9 lens in focusing mount, 5-speeds, case	£180 0 0
16mm. Bell & Howell 240A, 100ft. spool loading, 20mm. f/1.9 Sunamatic, case, shop soiled	£79 10 0

SECOND-HAND ACCESSORIES

16mm. Nizo Animated Viewer, shop soiled	£25 0 0
8mm. Ising Rewind Bench, 400ft. spool capacity	£2 0 0
8/9.5/16mm. Inspection Viewer	£1 0 0
9.5mm. Sound Head, complete with amplifier, excitor for 200B, etc.	£10 10 0
Vivalux Rear Projection Screen, daylight viewing	£5 0 0
Pressed Steel Projector Stand	£3 17 6
3in. Projection Lens, for G.B. Models 601, 602 and 622	£6 10 0
2 1/2in. Dallmeyer Projection Lens, for 601 projector	£6 0 0
3in. T.T.H. Projection Lens, for 601, 602 projector	£4 10 0
16mm. Sofli Sound Head, complete with amplifier for Specto and 200B projectors	£13 10 0
3 1/2in. Bell & Howell Increlite, for 601 projector	£6 10 0

Elizabethan Escort Tape Recorder

This is a three-speed recorder, 1 1/2, 3 1/2 and 7 1/2 per sec., giving a maximum playing time of 6 1/2 hours. Suitable for A.C. only (200-250). There is a "Magic-Eye" recording level indicator; fast forward rewind time of under three minutes; simple push-button controls; built-in speaker for immediate playback, can also be used as an amplifier with any record player; Price including tape and microphone.



£47.5.0

8mm. G.B. Sportster "Duo"



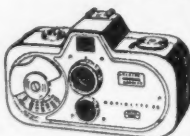
A twin lens version of the well-known single lens Sportster. Features: the lens and matched optical viewfinders automatically aligned on rapid swing turret plate; universal type D screw thread lens mount; 5 speeds; 3-way starting button; rapid loading. Complete with 12.5mm. f/2.5 Trilar lens.

£48.8.0

Sportster Duo Model 605B with 12.5mm. f/1.9 focusing lens, £55.11.4. Combination case for both 605B models, £57.7. Single Lens Sportster Model 605A, with features as described above and complete with 12.5mm. f/2.5 universal focus lens, £39.8.9. **Sportster Model 605A** with 12.5mm. f/1.9 focusing lens, £46.12.1. Ever Ready Case for both 605A models, £3.11.9. **Tri-Lens Sportster Model 605C**, latest version of the well-known 3-lens turret Viceroy camera. New features as the models described above and complete with 12.5mm. f/2.5 universal focus lens, £53.6.7. **Tri-lens Sportster Model 605C**, with 12.5mm. f/1.9 focusing lens, £60.10.0. Combination Case, for both 605C models, £57.7. **Taylor Hobson Lenses for Sportster Models 605A, B and C** and all 8mm. cameras using standard "D" mount: 6.5mm. f/1.75 universal focus Pelotal, £23.18.0. 1in. f/1.9 Serital, in focusing mount, £21.10.3. **Positive viewfinders** to match 8mm. lenses on models 605B and Tri-Lens 605 cameras, £1.15.10.

8mm. Zeiss Movinette 8B

With built-in exposure meter



film. With footage indicator and depth of field scale on front of camera; also fitted with accessory shoe.

£41.5.2

Ever Ready Case £4.16.10.

CITY SALE & EXCHANGE Ltd

ASSOCIATED COMPANY OF WALLACE HEATON LTD.

SPECIALISTS IN HOME MOVIES

93-94 FLEET STREET, E.C.4

FLEET 9391 (3 lines)

Ludgate Circus Bus Stop

SALE! SALE! SALE!

CINE CAMERAS

8mm. Eumig Electric C3	£22	10	0
8mm. Eumig Electric C4	£11	11	0
8mm. Agfa Movex ...	£25	17	6
8mm. Sportster Spigot f/2.5	£19	19	0
8mm. Canon, 2 lenses ...	£108	0	0
8mm. Kodak f/2.7 ...	£22	10	0
8mm. Keystone f/2.5 ...	£15	15	0
*9.5mm. Dekko ...	£10	10	0
*9.5mm. Pathe H, Var. Speeds, f/2.5 ...	£12	10	0
*9.5mm. Pathe H ...	£9	10	0

CINE PROJECTORS

*9.5/16mm. Specto Dual	£19	10	0
*9.5mm. Gem	£17	17	0
*9.5mm. Ace	£5	5	0
*9.5mm. Specto 500 ...	£35	10	0
*9.5mm. Noris	£9	9	0
G916 Bolex	£35	0	0
G3 Bolex	£67	10	0
16mm. Specto 30 volt 100 watt	£16	16	0
*9.5mm. Equipment good working order but not guaranteed.			

Shop Soiled Magnetic 8mm. SOUND STRIPE

SONNAR Sound

£32.10.0.

CIRSE-VOX SOUND

each

FOR 624, 624B, AND 624EE

WIDE ANGLE AND TELEPHOTO

ATTACHMENT FOR ONLY £11.17.6.

**THE NEW BI-FOCAL WHICH HAS FOCAL
LENGTH OF 7.5mm. and 20mm.**

Sheffield Photo Co. Ltd.



AGAIN MAKE THEIR
"ONCE A YEAR"

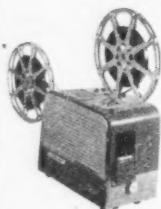
CINE SALE

OFFER TO KEEN BUYERS

16mm. Keystone Projector with resistance. 500 watt lamp ...	£12 0 0	16mm. Specto Standard Projector 3-5 amp lamp ...	£15 0 0
16mm. Model A Kodascope complete with resistance ...	£10 0 0	Pathescope 8/16mm. Splicers, few only. (List £2 18 6) ...	£1 10 0
16mm. G.I.C. Camera complete with f/1.9 lens and leather case ...	£20 0 0	9-5mm. Sportico 800ft. Rewind arms, few only. (List £1 4 0) ...	10 0
16mm. Muray Animated Viewer ...	£5 0 0	9-5mm. Pathescope Model B Cine Camera with f/3.5 lens ...	£7 0 0
16mm. Specto Standard Projector 3-5 amp lamp ...	£16 0 0	9-5mm. Pathescope Gem Projector ...	£19 0 0
16mm. Siemens Camera Model B with 3 speeds, f/2.8 lens. 2 cassettes and case ...	£17 0 0	9-5mm. Pathescope de Luxe Motocamera f/3.5 lens ...	£7 0 0
16mm. Model K Cine Kodak with 2 speeds, f/2.5 lens. With sling case ...	£29 0 0	8mm. Cine Kodak 8/20 Camera with f/3.5 lens and case ...	£13 0 0
16mm. Cine Kodak Magazine Camera with f/1.9 lens, haze filter, 3 speeds. With sheath case ...	£32 0 0	8mm. G.B.-Bell & Howell model 625 Projector ...	£25 0 0
		8mm. Noris Junior Projector with 230 volt. 100 watt lamp ...	£10 0 0
		8mm. Bell & Howell Companion Camera with variable speeds 8-32, f/2.5 lens with case ...	£22 0 0
		8mm. Specto Standard Projector with 200 watt lamp ...	£16 0 0

All the above are in Good condition and subject to 7 days approval against full deposit. This applies to Cameras and Items sent through the post.

In the case of heavy items, i.e. Projectors we ask you to agree to pay carriage both ways if for any reason you are not satisfied.



This is the very latest 16mm. G.B.-Bell & Howell Model 6405 Magnetic / Optical Sound Projector for instant recording and reproduction.

Price £348

Transformer £18

- This is the very latest 8mm. Bell & Howell model 624EE Electric Eye Cine Camera
- Automatically sets the correct stop under any prevailing light condition
- No faulty exposures, however quickly the light changes
- Takes standard double run 8mm. film
- 10mm. f/1.9 Lens gives wide angle of view and wide aperture
- Constant speed motor
- Takes perfect colour pictures

Price £49. 19. 4.



WANTED.
Bell & Howell 16 Sound Projectors models 601, 621 and 622. Send details and we will quote the best price!

Sheffield Photo Co Ltd

6, NORFOLK ROW (FARGATE), SHEFFIELD, 1

Telephone 22079



"MOTTERSCHAW" is the name behind this concern

VOL. 22 FEBRUARY 1959 NUMBER 10
Editor: GORDON MALTHOUSE

Amateur Films on Television and International Cine Politics. By <i>The Editor</i> ...	1010
Long Range Cinematography for Short Range Purses. By <i>A. and R. Gow</i> ...	1011
Shooting on Sight. By <i>Stuart Gore</i> ...	1014
8mm. Viewpoint: I Dared Not Cut This Film. By <i>Double Run</i> ...	1017
Why I Changed ...	1020
Before You Pack Up After the Show. By <i>F. E. ...</i>	1022
Cine Sound Bookshelf ...	1024
Collector's Corner. By <i>Kevin Brownlow</i> ...	1025
Ideas Exchanged Here ...	1026

Running Commentary: Frame Line Tremor.
By Sound Track 1031
Odd Shots. By George H. Sewell, F.R.P.S.,
F.B.K.S. 1032

Search of an Idea for a Film. <i>By Hard Focus</i>	1034
9-mm.: The Present and the Future. <i>By Centre Sprocket</i>	1035
That Awful Word! <i>By Jack Smith</i>	1037
No Director for this Prizewinning Film	1040
Where to See the 1957 Ten Best	1042
Query Corner	1042
Pages From a Movie Maker's Diary. <i>By Denis Davis</i>	1042
At Your Cinema: Camera Magic. <i>By Derek Hill</i>	1044
Films for Club and Home Show	1046
Thank You! You've Saved My Life!	1047
A.C.W. Test Reports: Veimar 3 Projector, Bess 8-mm. Movie Titrer, Dallmeyer Full Field Focusing Magnifier	1048
News! Pressing Club/Activities	1054

Rigby, Robert, Ltd.	986
Robinson, A. C. H.	1074
Walton Film Services	986
MULTIPLE BRANCHES	
Bennett & Sons Ltd.	990
City Sale & Exchange Ltd. 993,	1003
Dixon Studios Ltd.	907
Dollond & Aitchison Ltd. Cover,	988
Heaton, Wallace, Ltd. 983, 984,	985,
Salanson Ltd.	987
	1064
PROVINCES	
Berkshire	
Specto Ltd.	992
Cheshire	
Lorell Photographic Services ...	1077
Gloucestershire	
Salanson Ltd.	1064
Hampshire	
Presgrip Sign Co.	1074
Kent	
Amateur Cine Service Ltd.	1064
Lancashire	
Holdings of Blackburn Ltd.	1074
Jones, J. Allen	1074
Kirkham Film Service Ltd.	1066
Ranclough Cine Services	1074
Leicestershire	
Jessop, F. E.	1074

Middlesex			
Dixon Studios Ltd. ....	...	...	995
Laurel Cine Exchange ...	...	...	1077
Nottinghamshire			
Heathcote, P., Ltd. ....	...	...	1068
Northumberland			
Turners of Newcastle Ltd. ....	...	...	1061
Surrey			
Croydon Cine Exchange ....	...	...	1066
Gowlands Ltd. ....	...	...	1074
Pyke, T. ....	...	...	1069
Sussex			
Butterfield Photographic Products ...	...	...	1077
Cine Accessories Co.	1066,	...	1069
Warwickshire			
Moseley Cine Centre ...	...	...	1068
Yorkshire			
Saville, John, & Sons ...	...	...	1005
Sawyers Ltd. ....	...	...	1076
Sheffield Photo Co. Ltd. ....	...	...	1008
SCOTLAND			
Microfilms Ltd. ....	...	...	1074
20th Century Movies ....	...	...	1063
WALES			
Gnome Photographic Products Ltd. ....	...	...	1070



The Amateur Cine World Badge links amateurs all over the world. Make sure you wear yours when you go on holiday. It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—stud and brooch. It costs 3s. 6d. post free from "A.C.W." There is also a blazer badge at 5s.

Amateur Films on Television and International Cine Politics

IN the past two or three years the general public has become increasingly aware of amateur films through the medium of television, radio, the press and press publicity by leading manufacturers. This widening currency for amateur work has brought to the forefront the problem of defining amateurism, and it has become one of the rocks in the troubled sea of UNICA on which this country has foundered. (As already recorded in these columns, Great Britain is to tender its resignation from UNICA at the conference at Helsinki next July.)

The primary cause of the BACC's objections to the management of this international organisation is its disregard of legality in its decisions—a disregard which smacks of dictatorship and is rapidly producing a situation approaching chaos. No one can hold in respect an organisation which ignores the provisions of its own constitution, changes them without giving members the required notice and refuses to accept any motion calling its proceedings into question. International affairs of any kind cannot be conducted in this way.

In doggedly contesting these departures from accepted practice, Great Britain has inevitably acquired a reputation as something of a trouble-maker, and it is in this light that member nations have subjected its own procedure in the national field to a scrutiny which is closer than might otherwise have been the case. Some British films, they feel, are suspect as not being bona fide amateur work. They point to announcements in *Amateur Cine World* of amateur films offered for sale and hire, and the televising of amateur films bothers them.

But UNICA's concern about these things is not entirely disinterested. Amateur films are frequently televised in other countries, and no one has dared suggest that by some strange alchemy of which the Unions do not hold the secret, this automatically turns them into professional work. What really bothers UNICA is that a wide showing of films prior to their being entered for the UNICA competition might prejudice its standing as the principal repository of amateur work.

An example of this attitude is provided by the undertaking required of Poland when it applied for membership. Since UNICA is a non-political organisation, it very properly asked the Polish delegates for assurances that there would be no State interference in UNICA affairs. (The delegates explained that the State had an interest in all national domains, but that in the case of the amateur film movement, control was exercised only indirectly through finance. That is to say, materials could only be obtained through official channels.)

But, like every other country, Poland was also required to declare that its relationships in the international cine field would be through UNICA exclusively and that it would not join any other such organisation either existing or to be created. Great Britain fell foul of UNICA in its jealous regard for status when it inadvertently entered a film which only a short time earlier had won a first prize at the Cannes international festival. The BACC made no complaint when the film was disqualified and did not contest the validity of the ruling which pushed it out, although in fact the rule debarring films which had been entered for other international competitions had been slipped in without notice during "any other business" at a previous conference.

In the matter of the televising of amateur films, however, Britain has taken a firm stand. The BACC will not—as it has been asked to do—require the makers of films selected for the UNICA competition to refuse to allow them to be televised before being shown abroad. In the first place, it is absurd to assert that the televising of a film from London in May could impair the authority of UNICA assembling in Helsinki in June. Secondly, unless it is selected for a programme because of its subject matter, an amateur film must rely largely on topicality for access to the television screen.

If it has just won a prize in a national competition it stands a much better chance of being accepted for television than if it is offered without such recommendation. Indeed, in the case of the Ten Best, both the B.B.C. and I.T.V. keep a careful eye on the results. To ask an "Oscar" winner to reject an offer of televising which might not be made again in exchange for the possibility of gaining a place in the UNICA contests is to ask too much of him.

The fact that he receives a fee (as did the amateurs who took part in the Network Three programmes) does not make him a professional, and if UNICA really is concerned with alleged professional encroachment it is odd that it should have given a first prize in the last contest for a film which makes extensive use of professional actuality material. We do not suggest that the inclusion of such material in an amateur film submitted for an amateur film competition is improper—every case must be considered on its own merits; one cannot generalise—but at least it would have been proper to have required evidence that the shots had been duly cleared for exhibition. This is a two-way traffic. The interests of the professional must be protected no less than those of the amateur.

The root of the trouble at UNICA is its fear that unhampered competition will weaken its declining authority. This is one of the reasons for the hasty measures designed to protect its status and scare off rivals, notable among which is the Cannes festival. It is also the reason why it tends to regard national competitions as little more than a dress rehearsal for its own annual contests.

The national competitions do largely provide entries for UNICA, but some are growing increasingly international in character. We thus have the paradoxical situation that the more popular they become, the larger the entry they attract from other countries, and hence the sharpening of critical standards which a larger entry makes possible, the less the prospect of any film entered for it becoming regarded as eligible for UNICA.

It is apparent that some member countries have not realised the implications of this. Unhappily, voting without a clear idea of what is being voted for is by no means exceptional in UNICA conclaves. Most delegates had an unpleasant surprise last year when they discovered that, under the terms of the new constitution for which they had voted, they were required to get the support of at least four nations before a resolution could even be considered for inclusion on the agenda. The effect of this will be to stifle criticism still further, but responsible criticism is a commodity of which UNICA stands most in need. That it will be forthcoming and that UNICA will be ready to listen will be the earnest hope of everyone who values the free exchange of ideas and mutual co-operation in the international field.

Long Range Cinematography for Short Range Purses

These experiments with ex-Govt. gun-sighting telescopes and binoculars raise the question as to whether it is now time that mountings, to enable cine (and/or reflex still) cameras to be used with binoculars and prismatic telescopes, were marketed here, as they are in America.

By A. and R. GOW

THESE experiments in long-range cinematography may be of interest to amateur bird-photographers with short-range purses. They are unlikely to interest the expert, but as a form of sport and an introduction to tele-cinematography we found them well worthwhile.

We had already done some bird photography with a pair of binoculars, hitched in the American fashion to a twin-lens reflex camera. On a recent visit to California we had seen this apparatus used with both 8mm. and 16mm. cameras. But for a holiday in North-West Scotland, where we particularly wanted to make shots of sea birds, and various divers and waders, we needed to extend our range.

The dipper was the bird we most particularly hoped to capture on 16mm. film, and as it is shy, and we had no time for building elaborate hides, we had to be able to shoot from a distance—from one to three hundred feet. An expensive telephoto lens was quite out of the question, so we decided to extend the system we had used already and for a few pounds bought one of those ex-Govt. gun-sighting telescopes (H. W. English), with a variable power adjustment from seven to twenty-one magnifications, i.e. 7x to 21x.

We mounted the telescope on an old tripod with a twin-reflex still camera, and having found that it worked well when pointed at a neighbour's chimney a hundred yards away, we next mounted our cine camera, an old Ensign Auto-kinecam, "looking" through the telescope. The chimney pots filled the screen. It was interesting, too, that the telescope gave good colour rendering, suggesting a colour-corrected lens system, though we have not followed this line further than a still test shot.

With the full power of the telescope and a 1in. camera lens we had the virtual equivalent of a 500mm. lens, with a 75mm. lens the equivalent of a 1500mm. lens, which we were told are



Filming a dipper: 16mm. camera mounted behind 21x telescope.

(a) not made, (b) if they were, would cost thousands, and (c) because of air turbulence, wind vibration and all kinds of other reasons, simply would not work.

The photograph on this page shows the telescope in use. A few moments after it was taken, the shots of the dipper were secured. We made various other interesting shots—interesting, that is, to the ornithologist—including some of black-throated divers and eider-duck on the water at one to two hundred yards distance.

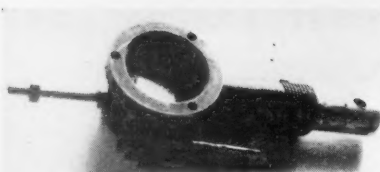
Although we have now fitted a reflex housing behind the lens, described later, it is perhaps better to see the apparatus as it evolved in its simplest form. The tripod was heavy and cumbersome, but the geared head, with handles for tilting and panning, was useful in conjunction with the smaller sighting telescope at the side—another ex-gun-sight with crossed wires in the eyepiece, obtained very cheaply from one of the addresses given on page 1060. (Headquarters and General Supplies.) A lighter tripod would have served us better.

The main requirement is to keep the camera and telescope in stable optical alignment, and to do this we first cut a $\frac{1}{2}$ in. aluminium base-plate, $13 \times 4\frac{1}{2}$ in. (A hack-saw and a hand-drill did all our cutting and drilling.) The camera was screwed to one end of the base-plate with a bush-screw. The telescope was mounted as shown in a 2in. trough of aluminium, girder shape in section, which can be bought for about 2s. a foot. This was fastened with brass bolts to the base plate, as shown in the photograph, to align the telescope with the lens.

The telescope was strapped to the trough, using a piece of Trix or Mecanno strip, and as the sides of the trough were slightly flexible, a fine adjustment of the level of the telescope could be obtained by screwing down the wing-nuts



The dipper, in a Sutherland burn: the shot taken by the equipment illustrated above.



Reflex viewer showing (left) mirror controlled by side lever and (right) mirror in position with lever at side.

holding the strap. It will be seen that we have since added a bar of aluminium strip for greater rigidity (and to support the reflex housing) and an angle bracket of the same material to prevent camera movement. A bush was let into the aluminium base-plate, and the base-plate held firmly by the bush-screw of the tripod. (B in diagram.)

We set the focus of the camera lens to its closest distance and varied the focus with the telescope eyepiece. We might have set the camera lens at infinity—a fixed focus lens would be suitable—but the action of extending the camera lens was a gentle way of bringing it and the telescope eyepiece as close together as possible without damage.

We found that a roll of blackened cardboard was springy enough to clip over the junction of lenses and make a good shade. Nothing else was required but we took the precaution of giving a coat of matt black paint to the shiny aluminium base-plate to prevent upward reflection.

Focusing was a tedious process. We unscrewed the camera lens and screwed it into a separate viewfinder with a ground glass screen, which we had made. We then used the viewfinder to look through the telescope and achieved a focus with the eyepiece, or by the variable power adjustment—a useful feature of this telescope, enabling any magnification between 7x and 21x to be used compatible with brightness of image. The depth of focus is shallow, and we found we could not focus on objects closer than 60 feet, which we seldom needed to do, unless we slipped in a portrait lens, or other simple long focus lens, before the camera lens. The firm who supplied the telescope have a list of cheap lenses and are most courteous in giving advice.

One very important thing to remember is that the camera lens must be set at its widest stop, in our case $f/2.6$. The diaphragm cannot be

used for stopping down, as it will only result in vignetting the image. We used a large iris diaphragm in front of the object lens of the telescope, although a series of caps, with projecting sun hoods, could be made with various apertures, to slip over the end of the telescope. Two stops, say $f/16$ and $f/22$, would be ample.

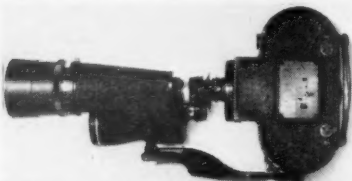
The following rule will serve for calculating aperture, though no exposure meter will give the light conditions of a field of view two feet wide at a 100 yards distance. For this kind of combination, multiply the focal length of the camera lens by the magnifying power of the telescope, in this case 25mm. by 21—or the equivalent of a 500mm. telephoto lens. To obtain the f value of the stop, we divided this figure by the aperture of the front or object lens, that is 50mm., which showed that we were working at about $f/10$.

In general, the less the magnification, the more light is passed through the telescope. With the telescope set at 10x (i.e., a power of ten magnifications), we had an effective aperture of $f/5$, with a brighter but smaller image on the film. Using modern fast film, Plus X, at ordinary speed, we found that in a good summer light stopping down was essential—usually to about $f/16$, or $f/22$ over water. With Tri-X film we had to interpose a filter (2x yellow).

It must be remembered that we were photographing very small objects at great distances, and that our sighting was more akin to levelling a gun-barrel at a bird than to composing a picture in a viewfinder. Further, we were only concerned with what the centre of our lenses could do, and our results were quite passable for amateur bird-study.

To be able to follow movement, we attached a smaller telescope—another ex-gun-sight (Head-quarters and General Supplies)—with a much wider field of view and only a 2x or 3x magnification, with a large eyepiece that needed no focusing. This was quite simply fitted to the base-plate of the camera-telescope combination—again in an aluminium trough—and adjusted against parallax error each time the tripod was set up.

It was most suitable for fixing and holding a moving object on the cross-wires. (Incidentally, this side telescope has been invaluable for scanning the sky when looking at the moon or stars. A good picture has been obtained of the moon with a still camera, and we hope to record it on cinema film.) The side-telescope trough has two right-angle brackets which are wedged under the base-plate—a method to be improved upon.



Binoculars clamped in line with Ensign Autokinecam; sunshade over left object lens, with iris diaphragm. Focusing by interchanging ground glass eyepiece for normal eyepiece on right.

A small elbow-type prismatic gun-sight is being experimented with, in order to bring the viewfinder eyepiece nearer to the operator's eye-level, and so prevent stooping.

Reflex Focusing

First experiments taught us that we needed either to be able to focus directly on to the film or have some form of reflex focusing. A simple reflex housing has been made, and the first tests show that it works well—though, of course, one would always prefer a professionally-made article to the make-do from scrap. All the same, it *does* work, and we mean to use it. The diagram shows the method of use with an Autokinecam.

Unscrewing the lens from the camera reveals a flange of 30mm. outside diameter with an aperture of 25mm. The housing for the reflex mirror is therefore a barrel of this diameter (in brass or bronze) which is arranged to press tightly against the camera flange. Our joint is light-tight, but velvet tape or foam rubber might be needed. This barrel is about 25mm. in length and has a "chimney," or sight tube, protruding at right angles, of not less than 10mm. internal diameter and about 40mm. high.

We were fortunate in finding the right piece of scrap—the illuminating tube for the cross-wires of the elbow type gun-sight, which had to be removed. Otherwise we recommend H. W. English's list: a suitable piece of tube should be found under "Various Metal Fittings." The smaller "chimney" tube should be brazed or soldered in position—not a very expensive job at a local garage.

It will now be necessary to arrange a small mirror, so hinged that it can be turned by a lever outside the barrel to lie at 45 deg. across the light rays from the lens and reflect them up the chimney tube. It must also be possible for the mirror to fall quickly out of the path of the rays and allow them to pass through the barrel to the film in the camera. The diagram shows the mirror M in position to reflect the image on to a small piece of ground glass G. The distance from M to G must be exactly the same as the

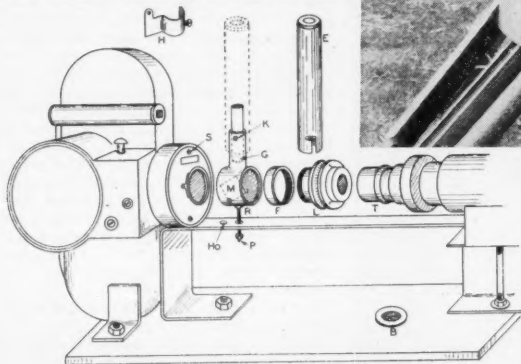
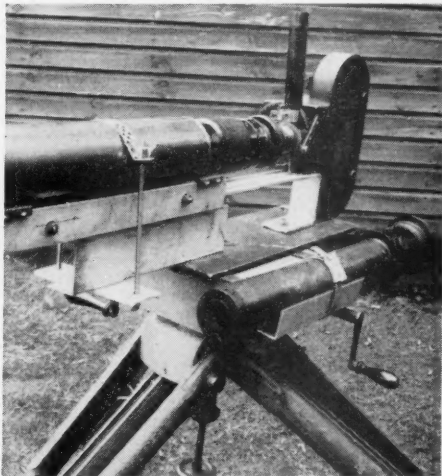
distance from M to the film in the gate. For this reason the ground glass G must be capable of adjustment.

G is simply a piece of ordinary ground glass, cut roughly to shape and then filed to fit the end of a small length of aluminium tube, to which it is fastened with cement or adhesive tape. The tube is held after adjustment by the keeper screw K tapped in the wall of the chimney. The larger tube E is a piece of old bicycle pump, which fits over the chimney tube, locking on keeper screw K, with the eyepiece lens of the camera viewfinder taped to the top of it.

The mirror is about 15mm. square and is cut from a shillingsworth of scrap optical mirror. It is cemented (Bostik) to a small aluminium plate, which has already been squeezed to grip a length of threaded brass rod. This rod forms the axis of the moving mirror. It is held by nuts and washers through two holes drilled low in the barrel so that it may rotate when operated by a lever outside the barrel.

When in the "off" position, the mirror falls to the floor of the housing, across the threshold of the camera aperture, up to the camera shutter and, being slightly inclined away from the light source, will not reflect light when out of action.

(Continued on page 1060)



Ensign Autokinecam mounted with reflex viewer in alignment with variable power telescope. For explanation of diagram, see this page.

Shooting on Sight

This is the third, concluding, instalment of the story of the making of "Airway to Africa," the script for which, supplied to the producer, proved to be useless. It was a case of shooting on sight. Previous instalments appeared in the December 1958 and January issues.

By STUART GORE

AT Khartoum, I incurred the undying enmity of crew and passengers alike by keeping the airfield bus waiting a full half-hour, while the dark-visaged gentlemen of the Customs exhaustively debated the question of my tripod. They seemed to regard it as some new kind of secret weapon with which I intended to liquidate the Sudan single-handed.

It was then too dark for photography, and after a dinner of—presumably—camel flesh, and green dates, served by Ali Baba characters in long white night-gowns, I retired to rest, in company with a red-eyed lizard and two whirring ceiling fans which kept me awake half the night without noticeably reducing the temperature.

At crack of dawn the sounds of stealthy shuffling woke me to the sight of a large black hand poised menacingly in the region of my throat. Something silvery gleamed in it, and I stifled a shriek of terror in bare time to hear a husky voice muttering, "Tea, sah!"

There was a lovely sunrise, so the morning after provided a useful fade-out for the night before in the shape of a lateen-masted boat against the roseate clouds. ("That night we slept beside the waters of the Nile . . .") Then the same sunrise, behind a noble-looking sort of mosque thing, doubled again as this morning's fade-in, and the hidden voice in my head advising me in a husky contralto that "The sun was rising behind the tomb of The Mahdi . . ."

By the time the car arrived (a car this time, for me and the crew—the drones were leaving later by bus) to take us to the airfield, the light was quite good. We sped through the native quarter at fifty miles an hour, the Sudanese driver scattering chickens, dogs and vituperative locals with complete impartiality and a murderous smile of surpassing sweetness. Whenever I saw a likely-looking shot I bonked him on the head from behind and he pulled up with a shattering jar while I nipped out with my camera. No way to make a studied continuity, no doubt. But that's how it goes, doesn't it? The world around us—at fifty miles an hour.

We waylaid the bus at one or two selected points after that, and got pictures for this morning and last night. They worked in all right, intercut with the camels and the wog donkey merchant—to background music of *In a Persian Garden*.

There was a minor panic at the airfield, while a different set of Customs re-assessed the war potential of the tripod, and by the time they were eluded, the flight engineer had finished reloading the night-stop baggage. Which was unfortunate, because I wanted that bit for a continuity link. So while he was otherwise engaged, I dumped some of it out again and got the picture when, casting dirty looks at the innocent Sudanese nearby, he went back into the loading

routine. Then, as he started the motors up with a somewhat bad grace, there was just time to snatch a close-up of the local fire-brigade—a Sudanese in a shirt and a motor-cycle crash helmet—and we were again airborne.

We skimmed over the sleeping town and out across the Plains of Omdurman, following the blue Nile down into the heart of Africa. Hour by hour the sandy waste beneath fell steadily behind, and by mid-morning the blue-grey bush of Uganda was creeping beneath the wings. Soon I was surreptitiously filming the physical embodiment of the voice—a good-looking girl, she of the legs and red umbrella—who, it transpired, was a company typist on a free long-service holiday.

Elegantly opening a box of free cigarettes, she was gazing pensively down upon Juba Airfield. ("I looked in vain for the elephants I had been told I might see on the landing field at Juba. But at the edge of it, native gardeners were cutting the long grass—using old tyre levers, with a typically indolent swing . . .")

They were undoubtedly indolent, probably because—as a matter of stone-cold accuracy—they were native convicts, gardeners only by force of circumstances. When I made to film them, up rushed a dusky-looking constable in smart khaki and a tarboosh, protesting "No more no photo, sah. Dem feller lib for gaol-bird . . ." or words to that effect. But when I dashed him some of my free cigarettes, he withdrew behind a convenient bush without more ado.

Then for the first time since leaving England, it rained, with concentrated tropical fury, but only for about ten minutes. The resultant pools of water on the tarmac provided a nicely-mirrored send-off for the departure of two Air Force planes, which I shot with pleasure. Luckily for company publicity, they were Service sister ships to our own, and eventually the commentator might affirm that "They were Valettas, the Air Force equivalent of our own Viking, and in due course we followed them into the upper air."

Which we did—at a discreet distance—and twenty minutes later were cruising on high above an eminently filmable landscape. Below and to starboard the jagged peaks of a mountain range thrust threateningly upward through swirling cloud that most effectively veiled their lower slopes in mystery. My unwitting model, the typist, gazed dreamily downwards and the phantom voice whispered, "Now beneath us lay the mountains of Africa—the REAL Africa, I thought privately. Lonely . . . a little mysterious . . . I tried to visualise what might lie beneath those clouds . . . Lion, maybe—crouching in the tall grass . . . Hippo rising, smooth-backed, from the silent depths of the waterhole . . ."

This secrets of nature background was, of course, purely speculative advance filming on my part. Thinking out loud. It fell down a bit the following day at Nairobi, when the local agent woofed me at Transatlantic tourist speed (he not being a photographer) through the National Park in search of wild life. The only signs of the King of Beasts were inordinate numbers of repressive BEWARE LION signs by the roadside. And the hippos were sinking, not rising, in the depths of the waterhole—which, rumbling with their convulsive snortings, was anything but silent.

Invisible snorts are but indifferent film material, but later I got one mid-shot of some animals that looked rather like an advertisement for stove polish, so instead of lions we had, "Zebras maybe—running free through the tall grass... and of course, ostriches, silhouetted gracefully against the skyline..."

They were silhouetted, by no means gracefully, against the sky-line because that was the only possible angle. The sun had been setting—clouds edged with silver—and the bush was dark and featureless. The ungainly tall birds would have been equally featureless among it, and there is nothing drearier than the bush at dusk in black and white on the screen. But my nature studies had shortsightedly been limited by the sponsors to this one day. Tomorrow I returned to London on the homeward flight...

Forthwith I bit the dust on my stomach and filmed them stepping out high, wide and handsome across the sunset. When all else fails a skyline shot like this may save your bacon. (Forget the shadows and expose for the sky. Make it a *real* silhouette, which, pictorially, can be most effective at times.)

These ground pictures dissolving slowly into the aerial shot of the cloud-shrouded mountains—in time to the perhaps rather turgid musings of the narrator—evoked a decided flavour of Africa. Then a quick mix to a low-flying angle on Murchison Falls served to heighten the drama appreciably and bring us, as it were, back to earth—very nearly literally! The ex-major was decidedly embittered at these waterfall-hopping tactics, and was heard to mutter vague threats of writing letters, probably to *The Times*.

That, however, was nearly the end of his troubles—and mine. The journey was nearly over. Soon came Entebbe, its white buildings lovely—as the narrator justly remarked—in the afternoon sunlight. Here, while the passengers were, as usual, deeply involved with refreshments, I managed a last few bits of local colour, such as the African chief in leopard skin and monkey tails striding past with a haughty glance at the native mechanic (in M.C.U.) who was refuelling the plane. For the latter, perched high on the engine nacelle, the minus-blue filter was left in position, to darken the sky and thus show his shining features more clearly. A black man's face against a dead-white sky is hopeless—photographically speaking. Dark on dark is the drill.

As we thundered down the strip I took a last shot from the cockpit (pilot, back to camera, in foreground) as the plane lifted across Lake



TYPICAL TAKE-OFF SEQUENCE
Propeller starting (filmed at 48 frames make it visible).



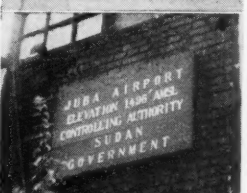
The local fire-brigade standing by.



Pulling away wheel-chocks.



All these are two to three second shots only. It is plenty. Local names make useful continuity and cutaway shots.



SUNSET ON THE NILE

Exposure on FP3 was f/2.8 in late evening. No filter—filters are unnecessary for strong, backlit sunset shots.

The lateen rig of the boat is a useful bit of local colour, and this scene was used as fade-out for the night-bus at Khartoum.

The same sunset, against a different background, became a fade-in for sunrise the following morning.



The world around us—at fifty miles an hour!

"... whenever I saw a likely-looking shot I bonked him on the head and he pulled up with a shattering jar to enable me to nip out after it." Cut in with shots of the airport bus these were useful local colour.

Exposure on women in the native bazaar was f/2.8 on FP3, just after sunrise.



A**

CONTRASTING SHOTS TO HEIGHTEN DRAMA

Low-flying angle on Murchison Falls and reaction shot of little girl with glass of lemonade. All air-to-ground shots were made at 48 frames to eliminate vibration and were, of necessity, taken through the Perspex. Exposures on FP3 were f/2.8 to f/4 with minus-blue filter.

"... now beneath us lay the mountains of Africa..."

"I tried to visualise what might lie beneath those clouds..."

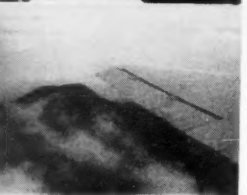
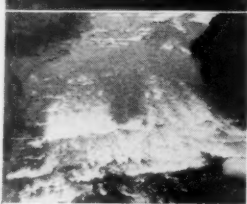
"... and ostriches, of course—silhouetted against the skyline..."

The only possible angle; when the light is bad and the bush dark, and featureless, a skyline shot may save your bacon.

Filmed from prone position with a three-inch lens. No time for tripod; hand-held with elbows dug into ground for steadiness.

JOURNEY'S END

It is mostly better to film dark faces against a fairly dark background. Otherwise there will be a tendency to tint and white-wash, unless a filter is used to darken the sky.



Victoria. An hour of monotonous droning across that crocodile-infested inland sea, and then... Nairobi!

"... quite suddenly, we were down... and the flight was over..." ("A bit abrupt—for an aeroplane, don't you think?" carpingly remarked one critic at the preview, when he heard that bit.) But he was only a director, and remember that she—the narrator—was a woman, after all. "Even," she said, "as I waved to waiting friends (I had to nip out smartly in advance of the disembarkees for that one) I felt a little regretful at the ending of an experience."

Personally I felt the reverse. Gladly I made the last exposure—the crew emerging a trifle bashfully from the bowels of their machine—and ironically enough, it was the only one in the total footage that was taken to schedule of the now defunct script. Shot 259, if I remember aright. Bar the animal shots on the morrow, *Airway to Africa* was in the can—in two-and-a-half days flat.

The foregoing, with like accounts of other hit or miss filming enterprises that I have committed to print at times, may infer that I am habitually anti-script. Far from it. Later some other films were made for the same company. With both parties to the contract wiser by recent experience, some pains were taken to ensure that not only was there a script, but that facilities were laid on for its proper production. They were comparatively easy to shoot and, with a well thought out continuity, child's play to edit.

Which was more than could be said for the flying epic. But for all that, it had something which the others lacked. Being a spontaneous effort, it had life. It was not too carefully polished in advance, and life is like that! It is significant that a review of these films in *Film User* stated that: "... of the four films produced, *Airway to Africa* was far and away the best. The women customers will love it."

That, in the way of women, was on account of the people. Women couldn't care less about the technicalities of construction of, say, the Sydney Harbour Bridge, but they would be passionately interested in the vital statistics of the man who built it... whether he had wavy hair, blue eyes or seventeen kids. Broadly speaking, the same applies to travel films which, despite the advertising angle, was what this one really was.

It is said by the experts that travel films in particular must be very tightly scripted—with which dictum I make bold to disagree. Despite the fact that in my off moments I am, or was, an ardent pictorial photographer—in the still camera sense of the word—it is the people who really make a travel film and they, being unpredictable, are likewise unscriptable. So, in a lesser degree, are the unknown scenes that lie before you.

So, if you are interested in people—and as a film-maker you should be, you know—and are prepared to shoot on sight, don't worry overmuch about the lack of a script for your holiday film. Go right ahead and let the film tell you its own story as you go along, and you may be pleasantly surprised to find that you can, for once, be perfectly happy though scriptless.

I Dared Not Cut This Film

By DOUBLE RUN

THE LAST roll of black and white film that I exposed was of a wedding. I had hoped to use colour but the weather had proved impossible. Indeed, I needed an aperture of $f/2.8$ with Super X. I was not attempting anything ambitious—just shots of people (including, of course, the bride and groom) arriving and then leaving at the end of the service. The still photographer was a great help to me as he kept everyone waiting while he arranged appropriate groups, and I was able to secure some pleasing off-the-cuff shots while he distracted their attention.

I had somehow to suggest the passage of time during the service, so took a shot of the church clock as the service began. Then came a long-shot of the church, followed by another shot of the clock taken twenty minutes later. I tried to edit the film in the camera as far as possible, for immediately after the wedding, bride and groom were to return to South Africa—taking my unprocessed film with them.

So it was a long time before I saw it. I had gathered they were quite pleased with it "except for the fast part in the middle." This turned out to be the waste where the film had been turned over and, of course, I cut it out as soon as I could. I did not dare remove any of the other shots. Family movie makers invariably find themselves in this position. One solution is never to show rushes publicly, then no one can complain that you have scrapped the best bits.

I was quite horrified by the unsteadiness of some of my establishing shots of the church—I had not realised it had been as cold as all that! I liked a shot of people in a double-decker bus

peering curiously over the wall but wanted to splice it in elsewhere so that it would be more obvious what they were looked at.

The encouraging expression on the face of the still photographer, his poised finger and his victims' reactions came over well, too. As he had made two exposures of every group, I had been able to film his subjects the first time and him the second. This made quite an entertaining little sequence.

My worst shot was a shocking pan over the whole group that went too far and too fast; my best: a really big close-up of the bride as she joked with the groom. The confetti-throwing provided some interesting action, too, and the film ended with the couple driving off.

It had taken only 50ft. of film—and if I could have removed about 20ft., I think the result would have been quite acceptable. Yet—and this is a very sobering thought—doubtless the couple concerned prefer it the way it is. It was a pity I could not use colour, though. . . .

Had I owned the Japanese Yashica 8 camera we saw at the club the other evening, perhaps I could have done. Reminiscent of the Bolex B.8, it had a twin lens turret containing 38 and 13mm. lenses—both with a maximum aperture of $f/1.4$. It had been bought new, in Australia, for £28 and £10 tax had been paid on it when the traveller had returned to England. With taking speeds from 8-64 f.p.s. and a zoom type viewfinder, it seemed a most attractive proposition, and we could understand why a local dealer was offering one second-hand for £86!

Wanted: A Beginning and End for a Holiday Picture

"IN summer 1957, I shot a holiday film with my family but unfortunately did not use a script at all. Since then, I have been working on and off, attempting to make some sense out of the mass of shots. . . ." So writes Mr. B. Berger of Edgware. His difficulty is common enough, but he was fortunate in having a number of excellent beach shots which he was able to build up into a very pleasing sequence. There were fine close-ups of his family, with no sign of camera consciousness from anyone. He showed them applying sun lotion, inflating a rubber fish, running away from the breakers, building sand castles, eating ices, laughing and even crying. He inter-cut from one to another so that no time was wasted.

It was only when he looked for a suitable beginning and end to his film that the trouble started—and the value of planning became evident. He decided to open with a shot of mother leading the two young boys from a lighthouse—but I found this very confusing as it had me wondering if that could possibly be where they stayed. There follow some rather random views

of Broadstairs into which an apparent night shot of the sea is inexplicably spliced. There are some brief shots of the boys in the harbour, then we are suddenly whisked off to watch them eat. It is here that the film springs to life, with some expressive shots of the boys at table.

After the admirable beach sequence which follows, we cut to a selection of shots of the sky (one shot of clouds would have been quite sufficient), followed by storm flags, etc. The boys (differently dressed) are then shown looking at a full size model of a viking ship before the film ends with the coloured illuminations at night. Without a commentary (and Mr. Berger does intend to add one) all this is very confusing. A fade-out and in would have been a better way of separating the sequences. The change in the boys' clothing would not then have mattered. A commentary helps to gloss over such faults, but no amount of talking will make this part of the film nearly as satisfying as the middle section—for which not a word is needed.

Indeed, for outside audiences, I suggest Mr.

Berger might well concentrate on the beach scenes and omit the rest. He has a start (the family's arrival on the beach) but unfortunately, no end. If only he had foreseen this problem and taken a shot of mother glancing up at the sky then packing up, this difficulty could have been avoided. It would be rather a hackneyed ending, perhaps, but it would at least be a logical one—and probably true to life!

The first half of the film is marred by smeary marks which Johnsons' Film Cleaner or Thawpit might help to remove. 8mm. film *does* show up dirt, so every care should be taken of it. Mr. J. R. Hall of York has been having some trouble with a "rain effect" on newly processed film. He returned it to the manufacturers who ascribed it to a deposit on the film, and washed it for him.



Women club members' roles are not often played behind the camera, but in Liverpool A.P.A. they take an active part in the technical aspects of production.

This produced an overall direct effect which Mr. Hall found most displeasing.

By the time he had sent it to me, it had acquired odd bits of dust and dirt, and it was quite impossible for me to say from where they had come. All that I could suggest was that he carefully cleaned it—and changed to another make of film.

DUBBING FEES

do you pay dubbing fees when you transfer music from records on to tape? Or are you one of these who tell themselves that failure to do so can hardly be noticed when there must be innumerable infringements? Musicians have got to live, but the mood music companies' charges, even at the reduced amateur rate, are considerable. I have just paid £5 12s. 6d. for the background music to a 12 minute film—and this did not include the cost of the records. 12s. 6d. per 10in. side (even if you use only 5 seconds of

it) for amateur-convened shows, and 7s. 6d. for home or competition use seems a lot. Even then, we have got all the bother of doing it through the I.A.C. or F.C.S. If dubbing charges were scrapped entirely for home shows, and a little added to the cost of the record, the companies might well benefit, too, for there can be no doubt that few home users pay the fees they should.

THAT'LL TEACH YOU!

ONCE we have learnt the basic rules of filming, we can begin to break them—but not all of them, as I have just discovered. I had not bothered to clean the gate after every reel I showed the other day. The result: a scratch all down the film caused by a speck of hardened emulsion. I won't be so over-confident again!

ROCKETS AND ROBOTS

The Rocket was awarded an I.A.C. Bronze Medallion, coming second in the fiction class in the 1956 I.A.C. Competition. An enterprising little film, it runs to 160ft. of Kodak Super X. Not everyone would have put it in the prize-winning class; but then the I.A.C. judges always have had ideas of their own—and why not?

It shows how young David finds a space comic and settles down to read it. These opening shots are effectively presented; there is, for example, an expressive shot of the boy's feet trudging aimlessly through the leaves. Then he looks up—and sees a space rocket beside him. Its size is

The Problem

COMMENTARY writing presents many amateurs with their biggest problem. It is becoming easy enough to buy sync. attachments and to produce spot-on effects as required, but knowing what to say is quite another matter. I have just seen three amateur sound films: one uses the visuals to tell the story but employs music, lip sync. dialogue and sound effects to add to its realism, to save time and to clarify the more obscure points. Admittedly, it would be confusing in places if the sound were switched off, but the story would probably get across.

This seems to me a much more satisfactory arrangement for a story film than using a commentator who—in this case—would have had nothing much to say. But the technical problems were immense and the sound quality left quite a lot to be desired.

The second film employed a continuous musical background (from mood music records) and some sound effects with a rather sparse commentary, used to clarify the visuals and put over factual information. When the action was self-explanatory, the commentator kept quiet. This was probably the most successful film of the three.

It was the third film which presented the most problems, for the commentator had to keep going throughout. The film was about mental defects, and a great deal of precise information had to be given. There was no musical background, either, except right at the start and end,

cleverly indicated by the way he is made to peer up at it.

He approaches it but a series of jump cuts make it difficult to see exactly what he is doing. A sliding door opens to reveal an obviously faked interior (the exterior shots of a model rocket are much more lifelike). A strange flashing screen adds an eerie touch which brisker cutting and more imaginative lighting would have enhanced. Then a lever slips, and the rocket takes off.

There are some well executed shots of the earth disappearing behind it and of the vastness ahead—but the boy's acting is inadequate to the situation, and as a result, the sequence is curiously flat and unexciting, the whole treatment being far too leisurely. What happens next is not put over at all clearly, but the rocket suddenly hits the ground and the boy is woken up. It was all a dream.

After the end title and some black leader came three apparently irrelevant shots, one of them showing the boy with the model rocket and lights in the foreground. I presume these had slipped in by accident. If only Mr. Beard had found some other way of ending his film, it might have been really impressive. As it is, no one can fail to see what is going to happen. The dream idea is hackneyed enough anyway, but, if you are going to use it, do at least bring in some of the crazy illogicality one finds in dreams. Don't just use it as an easy way out.

of Commentary Writing

for it was felt that this might have distracted attention from the all important commentary.

The Mental Health Officer had written the commentary himself, and it was he who was to record it. What the result might lack in polish, it stood to gain in sincerity. Or so the makers hoped. It proved a major task to adjust the commentary so that it matched the visuals, supplementing and not replacing them. Compare the two extracts below. One is the first and the other the final version. You should be able to recognise which is which!

"Now it is summer and thoughts immediately turn to holidays. So off we go to camp among the Mendip Hills. These enthusiastic bathers are putting to good use the swimming instruction which is a regular weekly feature of their training. The Bristol Health Committee has for many years provided a fortnight's camp for our boys and girls of all ages. This provides an excellent holiday for many who would not have another opportunity, and in many instances enables parents to have a well deserved rest."

Now here is the other version:

"Summer's the time for swimming, and here at camp among the Mendip Hills, these enthusiasts put to good use their weekly swimming instruction. This fortnight's camp has been provided for many years by the Bristol Health Committee. It may be their only holiday, and their parents can enjoy a well deserved rest."

Which version do you prefer? The second, I hope, for when read aloud it is easier to take in, and is shorter, although nothing important has been omitted. It sounds deceptively simple, but if the same amount of trouble is taken over the whole, revising a commentary becomes quite a



Members of Speedwell Boys' School Film Club watch their film, "The Robot," on a monitor screen at the I.T.V. studios in Cardiff. It was transmitted in the regional programme, "Looking Westward."

The same problem confronted the school unit which produced *The Robot* that I saw on TV some months ago. They had the idea of showing what happened when a mysterious robot suddenly appeared at the school. It could throw the place into confusion... but how could the film end? It, too, might have been passed off as a dream—but then it would have been as pointless as *The Rocket*.

A much more ingenious explanation was found, however: right at the end, it was revealed that the whole thing had been a practical joke. It was this sort of sting in the tail that *The Rocket* badly needed. If you would like to see whether you agree with me, you can hire the latter from the I.A.C. library, 8 West Street, Epsom, Surrey.

task. Substituting short phrases for long ones—and finding suitable words with which to close—can prove to be a most laborious business.

This particular film started off with a sentence of lip sync, which also proved troublesome for, by the time the commentator had seen that the image of himself on the screen had started to talk, he had missed his cue. The solution here was to mark the film with a yellow Chinagraph pencil (price 9d.) just before he opened his mouth, so that he could take it as his cue to start speaking. As the mark was made on the base side of the film, it was easy to rub it off after.

There is no need for the commentator to watch the screen. Someone sitting beside him can do this for him, and give him a tap whenever he is to start a new paragraph. I've never tried this method myself, preferring to let the commentator pick up his own cues. It depends how well he knows the film. Whichever way you do it, thorough rehearsals are essential.

My own commentaries have sometimes been criticised for sounding so mournful. I think it must be the strain of starting the projector, dashing out of the kitchen, slamming the glass panelled door behind me, starting the tape recorder, adjusting the volume level and the radiogram, watching the screen, and reading the commentary that proves too much for me! Certainly, a second pair of hands helps—if only to change the records. Without them, you have every reason for sounding miserable!

Why I Changed...

One of the most popular features of last year's Christmas number was the symposium in which readers described why they bought their latest cine acquisitions. Here, in response to many requests, is a second selection. As before, we add that, in inviting contributions to it, we did not know what equipment the writers used; and again we emphasise that the important thing about these symposia is that they point the value of assessing one's requirements. Your needs might be different. Getting a clear idea of what they are is what matters.

Splicing a Pleasure

FEW will admit to *liking* the essential operation of film splicing. Many regard it as a most difficult chore—especially on 8mm. Despite this, many an owner of a top-class camera and projector will put up with a splicer of admittedly modest price, but terrible performance, and expect his films to show a professional-like standard. I was one of these, once.

My cheap splicer was quite incapable of producing a clean, strong and neat splice. Its chief snags were: 1. It was dual gauge, for 8mm. and 16mm. splicing, like many others. The width of join, almost $\frac{1}{8}$ in., was clearly intended for the 16mm. user, and not for me. The wide overlap, coming slap in the middle of a frame, was impossible to hide.

2. The scraper was too short. One could not avoid a see-sawing action. Emulsion was barely removed midway across the splice, but at the edges even the film base was partially removed. The net result was to weaken the film and cause it to break along a line adjacent to the splice. Many amateurs will be familiar with this trouble.

3. The pressure pad should have exerted equal pressure from edge to edge, but failed to do so. On the sprocket hole side, the pressure was insufficient, and no means of adjustment was provided. Weak splices resulted.

Eventually, I followed up an A.C.W. advertisement of an automatic splicer, made in London. I was given a demonstration, and came away convinced that my troubles were over. I bought one. The joins are ingeniously contrived to fall along the frame line, and so are practically invisible on 8mm. On 16mm. they are invisible. Excess cement is diverted into a gully on each side of the splice bar, and thus cannot find its way on to the adjacent frames.

Even Track

In the usual type of splicer, the film is laid flat on a metal back plate or splice bar while cement is applied to the film. The result is that often the cement is sucked through the sprocket hole on to the underside of the film by capillary action. Here it solidifies unevenly, creating a blotchy effect, visible on the projection screen. In my splicer the film can be positioned in mid-air while gripped in its clamps, and the splice wetted with cement in that position. The clamps are then swung into position ready for application of pressure to the splice.

Last, but not least, the scraper blade cuts an absolutely even track across the frame. Splice

after splice receives identical treatment. That makes for uniformity, and paves the way for perfect results every time. This is impossible with hand scraping on 8mm. The name of this paragon of 8mm. splicers is the Premier Automatic Frame Line Splicer. It produces the nearest thing I have seen to an invisible, neat and strong splice. It is very expensive, but is so good an ally in 8mm. splicing as to make its value remembered long after its price is forgotten.—R. R. S. WHITE.

Variable Speeds, Twin Lens

MY old camera had an f/1.9 lens in fixed mount, fixed speed (16 f.p.s. only), motor running for about 30 seconds, slowing down at end of run. It was a good pre-war camera but with serious limitations, as I found out when my work became more ambitious. The first of these drawbacks I discovered when taking a wedding film. For time-lapse between the couple entering and leaving the church I decided to superimpose on a shot of stained glass windows a piece of string tying itself into a knot. It is hard enough trying to tie an unwilling piece of string into a knot in $\frac{1}{4}$ in. bursts, but when, by jabbing the starter button, I let anything from one to six frames through at a time, the job became almost impossible. Single frame exposure was essential.

The disadvantage of only one lens was brought home to me during the "baby on the lawn" period. Close-ups at this stage are a "must." Very nice, too, when baby was only able to sit up and coo at the camera; but once mobile, on all fours, if I dared approach with the camera within six feet of her, she would charge at me like an enraged bull. The only answer was a telephoto lens.

An industrial sequence taking 45 seconds completely floored me—time lapse or cutaways were not permissible. Result: a new 16mm. Keystone camera with twin-lens turret, variable speed and single frame exposure, with motor giving a long run, cutting off before speed slows. And now I want reflex and backward! But I also use 8mm. extensively.—D. BEZANT.

Portable, Elegant

I CHANGED to a Bolex C.8 because it is small enough for carrying about, yet large enough to permit of accurate manufacture. It has an elegant and almost expensive appearance. The lens is fitted in a standard D mount and is therefore interchangeable with lenses of different focal lengths (which are to be preferred to adaptor lenses). The seven governed speeds are an asset, permitting all sorts of effects, and the single shot release is cable-operated—another decided advantage.

The motor runs at a sensibly constant speed for 35 seconds, after which it automatically cuts out (i.e., at 16 f.p.s.). This means that 7ft. of film can be exposed at one winding. The footage indicator is gear-driven and calibrated to the nearest foot. At 25ft. an audible warning is sounded at 1 second intervals. The pressure pad is removable for easy cleaning. This is an advantage since my camera seems to run the vacuum cleaner a close second in the amount of fluff picked up.

My G.B.-Bell & Howell 606H was chosen because it is gear-driven and therefore quieter than my first projector. Its still picture clutch permits of an accurate start when used with synchronised tape (marked frame in gate to start with). The non-electrical speed control makes adaptation for loop synchroniser resistance simpler, and since the gate channel is short, any drift out of focus as a splice goes through is only momentary. The single-tooth claw is kind to splices out of alignment.

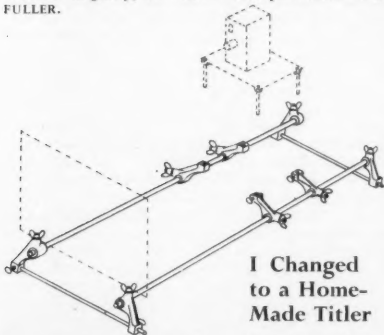
—PETER GASKELL.

Titles Without Trouble

THREE changes so far—only the first with anything like praiseworthy motives. At school we had hired Clair, Vigo and Broughton to show in the lunch-breaks and naturally wanted to make a film of our own. The result: bizarre acting, no cutting and . . . no titles. The film was given a name, but began and ended merely with strips of edge-fogged black. When I started to make films on my own, I decided I must have proper titles. A friend had something like an aluminium periscope precariously surrounded by very hot light bulbs. We spent a whole afternoon producing 2½ titles, lightish grey and dark drey, and wildly off-centre like a poor imitation of Saul Bass. I changed again.

Really, it was laziness. *Something* could have been done with the titler. Instead I decided to make titles on the carpet with the camera on its tripod above. I managed to avoid the pitfalls of parallax with an L-shaped piece of cardboard and was so pleased that I went mad: I made titles with Things moving across them, titles with cut-out letters on a mirror reflecting me taking them (I particularly regret that one), titles on black with words squeezed straight out of tubes of crimson oil-paint, titles for films that didn't even exist. Then one particularly elaborate set didn't come out because I forgot to switch on any photofloods, and I came to my senses.

The last change was cowardly. I became more interested in my last film than in making titles for it, and so to save time and trouble I went to Movie-titles. I am guilty, but I have more spare time.—J. L. FULLER.



THOUGH I am not very mechanically-minded, I have built an 8mm. titler which was so fantastically easy to construct that I felt I had to pass on the idea. It was produced entirely from Wolf Cub drill accessories at a cost of about £3 10s., and satisfies all the salient requirements, i.e., rigidity, easy centring, distance from lens to card and height from table easily varied. One requires eight tool rest holders complete with locking screw and thumb screw, two tubes ¼in. dia., 36in. long, two tubes or rods ¼in. dia., 9in. long, four screws (¼in.), 2½in. or 3in. long, with nuts, metal sheet, 5½in. by 3in., for camera base. The diagram shows the method of construction.

W. G. BEDDOWS.

Paintings Pay for Movies

I HAVE two hobbies, painting and cinematography, the former fortunately subsidising the latter. I consider that one can only be fully creative if one has very versatile equipment, and the three cameras which I have owned have represented successive stages in the search for better definition, focusing

lenses, backwind, parallax corrected viewfinder, variable speeds and longer running on one wind. An exhibition of my paintings enabled me to buy my present camera, a Bolex H.8, and I have since acquired a Pan Cinor zoom lens.—J. R. JONES.

Synchronising Dialogue

my old projector was fitted with a variable speed motor, and when I bought a new one, I chose the G.B.-Bell & Howell 625 because it was fitted with a synchronous constant speed motor. The reason: I wanted a simple and inexpensive way of producing a sound accompaniment with the minimum of synchronising equipment. For some reason this type of motor is not popular, it being considered an advantage to be able to fiddle about with the speed. My experience was that I was able to do very little with my variable speed motor apart from making occasional anxious adjustments to it during a film when the speed appeared to vary from 16 f.p.s.

What I wanted with my films was synchronised commentary. I could not afford a tape recorder with the attendant synchronising devices necessary with variable speed motors. But I have an ordinary 3-speed turntable and it is not difficult to obtain the loan of a recorder. My practice has been to edit the film completely and then record commentary and music on to tape while the projector is running. Both recorder and projector have synchronous motors and, on play-back, both are always in perfect sync. I then have a record made of the tape (cost about 22s. for 15 minutes L.P.), play the record and run the film together. When the record comes back, slight adjustments to the film, involving a few frames, are generally necessary. I run my turntable a fraction over 33⅓ r.p.m. so that frames are cut out rather than inserted. This type of motor does not speed up when warm, and the system, which is simplicity itself and involves no connection between turntable and projector, works extremely well every time and is ideal for all except the most ambitious types of synchronised sound track. On one occasion I was even asked if I was using stripe!—JONATHAN INGRAMS.

Kind to Film

I CHANGED to a Paillard Bolex G.16 silent projector because it is a good sturdy job. It is not quite so streamlined as some other makes, but what it may lack in appearance it makes up for in performance. The gate is easily removed, cleaned and quickly replaced, thus preventing bad scratching on the film—a great advantage. If correctly threaded, there is little or no danger to sprocket holes: this was a trouble frequently experienced with my previous projector, and when I have loaned films I find the same thing occurs at times in certain other makes today. Perhaps my splicing is not all it should be, but all goes through the gate of the G.16 all right! There is also an advantage in being able to use a 500 watt or 750 watt lamp as circumstances may require. It gives a well-lit, sharp and steady picture and one can give satisfactory shows to fairly large audiences.—A. G. MORRIS.

Appalled

I AM appalled by what is accepted as normal in 8mm. cameras. An open spool cannot be accepted by anyone with mechanical training and is surely a retrograde step. (I have 9.5mm. films taken 25 years ago in a charger which today are in very good condition.) In my camera, which I am informed is in the top class, the footage counter is operated from the motor and not the film, and one has to be constantly rewinding the motor. It seems that the amateur of today will accept anything.—J. R. BROWN.

Before You Pack Up After the Show

Showmanship does not end with the end of the performance. There is some vital maintenance work to be carried out. Hints on presentation were given in our December issue. By F. E. WOODS.

DISMANTLING of equipment should be done in a set order, the only requirement here being that the projectors are left until last. Never move a hot projector, or you will pay for your folly in short lamp and valve life. If, however, projection lamps are normally taken out for transport, remove them from the projectors before they are quite cold. A cold filament is brittle and will fracture quite easily if subjected to slight mechanical shock. A hot filament will sag, and apart from the danger of adjacent coils touching, it may acquire a permanent set, with ruinous results to the light distribution. So if you are going to remove your lamps, remove them while just warm, not hot, not cold. Lamps should be stored and transported in burning position.

Rewinding should be left until there is ample time available for thorough examination of the film. Every inch must be checked. Rewinding is not just a method of reversing the film end for end. It is an essential part of showmanship. One poor join can stop your show. The film should be held between finger and thumb, *by the edges only*, during rewinding; joins and torn or damaged perforations can be felt as the film is pulled through. Suspect joins should be remade.

The sound track should be examined at joins. Over-scraping will produce a nasty "plop" in the speakers; under-scraping will "punch a hole" in the sound. Excess cement around a join will make spurious noises. All this may seem very elementary, but it is a fact that nine out of ten stoppages start on the rewind bench.

Now a word of warning. The tension at which the film is rewound is most important; it must be firm—not tight, but firm. If it is loose, the film is occupying more space on the spool than is necessary, and during projection, a gradual cinching process will take place: the film will tend to creep round the spool centre. Eventually, a space develops between two turns of film, so that we have the bulk of the film, still loose, on the centre, then a space, then perhaps a hundred or so turns which have tightened up.

Now, one of two unpleasant things may happen. One is that the outer part may suddenly cinch tight on the inner part, and when this happens, one or two turns become sharply buckled across the width of the film. The result on the screen is a couple of moves right out of focus, the film may ride off the sprockets, and there is the possibility that the buckle may be sharp enough to break in the gate.

The other thing that can happen is that the gradual cinching process will continue, and when it does, the space is slowly transferred, turn by turn, to the centre of the reel, getting bigger as it goes; until shortly before the end of the reel, the space has reached the centre, and the film is rotating about a stationary spool. As the last three or four turns are reached, the centre turn

suddenly locks on to the spool again, and the resulting jerk as the spool is pulled into rotation is usually sufficient to break the film above the top sprocket.

The bitter thing about this one is that it comes at a time when your whole attention is on the screen as you watch for your change-over cues, and before you have any inkling of trouble you have a white screen. There is an extra penalty, of course, in the form of badly scratched film; that slack rewinding has spoilt not only your show, but every other show in which that film is used.

Loose rewinding is usually the result of hell-for-leather rewinding; it can't happen if you examine the film as you rewind it. One last word. It should go without saying that you will *never* show a film without first having rewound it to check the condition.

Showmanship does not finish with the end of a show. The maintenance of the equipment is as much a part of it as the operation of the equipment. Maintenance consists chiefly of two things: absolute cleanliness and the correct amount of lubrication. Dirt is the enemy of all machinery, but it is the arch-enemy of sound projectors, and especially of substandard sound projectors.

A speck of dust trapped in the sound gate can reduce the volume by half, and will introduce distortion. Dust trapped anywhere on the film path will scratch the film. Dirt ruins bearings, contaminates oil, reduces light transmission, and in an amplifier can cause high resistance contacts. All of these things eventually show on the screen, or are heard from the speaker.

You cannot be too clean. The optical system needs special care, and in this connection, the finest thing for cleaning is an old, well-washed, clean linen handkerchief (but *not* the one from your pocket). Breathe on a lens *after* you have cleaned it; if it is clean, the condensation will disappear within seconds. If it remains, the lens is not clean. The same applies to mirrors and lamps. All optical components, of course, should only be cleaned when they are cold.

Lubrication is no problem if you adhere rigidly to the instructions issued by the projector manufacturer. The important thing is not to over-oil. Too much oil is every bit as bad as too little. It gets everywhere, including the film. Again, the results can be both seen and heard. The writer once worked with a chief projectionist who believed that oil was a universal panacea. We had the oiliest machines in the city. We also had the biggest drip-trays, and our consumption of oil was matched only by our consumption of film-cleaning materials.

Over-oiling will eventually bring you more work or bills for film cleaning. And it's so unnecessary. The rules for oiling are simple. Use only the correct oil, and the correct amount, as specified by the makers. Oil before the show;

run the machines for ten minutes after oiling; wipe them down; and go and wash your hands.

The other aspects of maintenance which affect the results on the screen are gate and take-up tension. Correct gate tension is important; too little will result in picture movement, an up-and-down jump on the screen. Too much will cause strained or "pulled" perforations (and sometimes broken perforations).

Badly pulled perforations can be heard all over the hall, regardless of the amount of soundproofing around your machines. It prevents good spooling with 16mm. sound film, and increases the dangers attendant on slack rewinding. There should be just sufficient tension to prevent film movement in the gate during projection, and no more.

Most modern projectors have no provision for adjusting gate tension, the maker relying on good design to maintain a tension which will suit all types of film. The only things which will cause the tension to alter in this case are tired springs and worn gate shoes (these will weaken it) and severe build-up of deposits in the gate from green copies (which will increase it). The maintenance in both cases is obvious—replace tired springs, and keep the gate clean. When running green prints, clean the gate after every reel.

If your machines do have means of adjusting the gate tension, be sure that the adjustment is correct. The method of adjustment varies from one machine to another, but the desired result is obtained in all cases by running a black-and-white copy (not new) and reducing the tension until the picture just starts to jump. The tension is then increased just enough to steady the projected picture.

Take-up tension is just as important. Too little will cause the take-up spool to lag when the machine is started, and the usual result is a broken film right at the beginning of the show; too much again results in pulled perforations, and the effect is there for all to see and hear next time.

Where adjustment is provided, set the tension

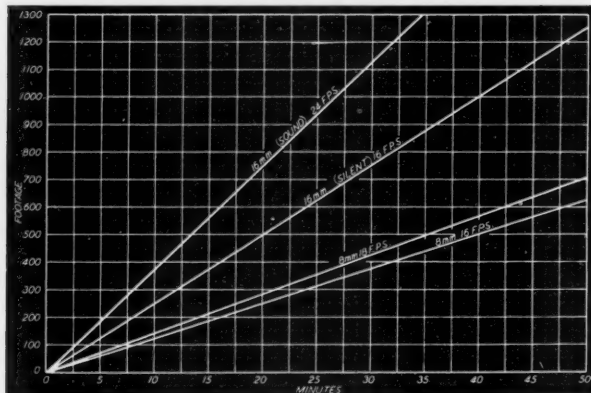
HOW BIG A PICTURE ?

Approx. size of screen	Distance in feet from projector to screen				
	8mm.: focal length of lens				
	1in.	1 1/2in.	2in.	2 1/2in.	3in.
24in. x 18in.	8-7	11-6	17-4	23-2	29-0
30in. x 22 1/2in.	10-9	14-5	21-8	29-0	36-3
40in. x 30in.	14-5	19-3	29-9	38-6	49-2
	9.5mm.: focal length of lens				
	1in.	1 1/2in.	2in.	2 1/2in.	3in.
	1in.	1 1/2in.	2in.	2 1/2in.	3in.
24in. x 18in.	5-8	8-6	11-5	14-4	17-5
40in. x 30in.	9-6	14-4	19-2	24-0	28-8
4ft. x 3ft. ...	11-6	17-2	22-9	28-8	34-9
5ft. x 3-75ft.	14-4	21-6	28-8	36-0	43-2
	16mm.: focal length of lens				
	1in.	1 1/2in.	2in.	2 1/2in.	3in.
	1in.	1 1/2in.	2in.	2 1/2in.	3in.
3ft. x 2-25ft.	7-9	11-8	15-8	19-8	23-6
5ft. x 3-75ft.	13-2	19-8	26-4	33-0	39-6
6ft. x 4-5ft. ...	15-8	23-7	31-6	39-5	47-4
8ft. x 6ft. ...	21-1	31-6	42-2	52-8	63-3

so that the take-up drive will just turn a fully loaded spool (of the largest size the machine will take). Again, the actual method of adjustment varies between makes; be guided by the maker's instruction book. In cases where there is no adjustment of take-up tension, the only cure for bad over- or under-tension is replacement of the parts.

Pad rollers also require attention. Their purpose is to prevent the film from leaving the sprocket, and they should be set at two thicknesses of film from the sprocket. This means that they will rotate only when a joint passes beneath them. During running, they should occasionally be checked for freedom, as some copies—those which are buckled, for instance—will bear continuously on the pad roller, and if it is not free to rotate, flats will be worn on it, with consequent danger of film damage.

There are several other items which tend to be overlooked: spools, for example. They should



HOW LONG WILL THE FILM RUN ?

A glance at this chart by B. A. Stait will tell you. The times for 9.5mm. silent and sound are the same as those for 16mm.

be treated with care and respect, for a buckled spool will almost certainly ruin film, and can stop your show. Discard badly buckled spools—they can never be straightened satisfactorily. Discard also those with worn centres—they damage film and the spindle on which they run. And keep your spools clean.

Gramophone records also require to be kept clean, 78s especially; they build up a static charge and attract dust, and therefore should be wiped before being put on the turntable. Dirty records sound abominable. For the same reason, badly scratched records should be junked.

Cine Sound Bookshelf

THERE have been a number of books on the technicalities of magnetic recording; now we have four new manuals devoted almost entirely to the operational side of tape recording, to getting the sounds one wants down on to tape, using one of the popular tape recorders now available. Only one is directly concerned with cine, but all contain much practical information on recording technique which is applicable to the compilation of sound tracks for films.

All cover the subject concisely, but because the subject is so vast, fine technical detail is often omitted. The amateur keen on home construction may be disappointed, although the operational data should be most useful in helping him to see the wood for the trees when designing equipment layouts. The glossary of technical terms in each points the way to ventures farther afield. Because of simplification, some of the definitions may not stand up to close technical scrutiny, but they constitute a valuable guide to the reader approaching tape recording for the first time.

Tape Recording as a Pastime. (By Ian Arnison and Douglas Gardner.) For the newcomer, this book tackles this involved, technical subject with clarity and assurance, explaining in basic terms how a tape recorder works and indicating desirable features to look for when choosing a recorder.

The chapters on "Corresponding on Tape," "Fun with Tape," and "Tape in Education" are unlikely to be of much interest to the cine amateur, but those on "Recording Technique," "Making Sound Programmes Indoors," "Recording out of Doors," and "Editing" are full of useful, practical information. The chapter on "Tape and Cine" will be a little disappointing to A.C.W. readers, since only commentary plus music tracks are discussed and the only sync. device described in detail is the projector beam illuminated strobe disc fixed to the capstan of the recorder.

The book concludes with notes on recorder maintenance and tape care, a list of tape clubs and a book list. (Souvenir Press, pp. 141, 12 illustrations, 15s.)

The Grundig Book. (By Frederick Purves.) After introducing magnetic recording, and the basic units required, the author describes the various parts of the Grundig design—similar in all models—and the function of the controls. The technique of recording is fully covered, from "straight" recording from microphone, radio or gramophone to more complex techniques using mixing and re-recording. The handling and editing of tape is discussed, and information given on using the various Grundig accessories to give recordings a professional polish. There is also a long chapter on the multitude of uses to which tape recording can be put.

The valve pins in amplifiers should be checked occasionally, and cleaned with an artist's india-rubber. Valve sockets and switch contacts should be cleaned with the proper fluid, and volume and tone controls which become noisy in operation replaced.

Well, there it is. If you personally think that all this is too much trouble, then you have no right to be showing pictures. If a club considers it too much trouble, it is being downright dishonest in taking money from the customers. But whether they pay or not, you have a big responsibility to your audience.

A most useful section covers the use of an external speaker, and explains the problem of impedance matching when different pieces of apparatus are connected together. Hints on maintenance, and a data section with up-to-date details of the whole series of Grundig models and their accessories complete a useful survey. (Focal Press, pp. 184 + xvi, 53 illustrations, 12s. 6d.)

The All-in-One Tape Recorder Book. (By Joseph M. Lloyd.) Very similar to the Grundig book. The descriptions of tape recorder mechanisms and amplifiers are arranged to apply to almost any recorder on the market, but one or two chapters are identical both in text and illustrations. One such chapter suggests methods of arranging and indexing a tape library. Every amateur should read this carefully, for chaotic tape storage conditions can develop all too quickly.

This book makes no more than a brief mention of the use of tape with film, but it offers a good deal of general information, including a lengthy dissertation on all sorts of tape recorders, office, studio, battery, etc., microphones and external loudspeakers. Full notes on the "decibel" are a feature of a most interesting section on how to understand a technical specification. An outstandingly informative book, thoroughly recommended. (Focal Press, pp. 198, 86 illustrations, 12s. 6d.)

Sound for your Color Movies. (By George W. Cushman.) This American manual starts off with non-sync. music accompaniment, using a double-turntable and record cueing methods, and proceeds via tape and magnetic stripe to the author's own ideas and apparatus for double system magnetic recording. As already pointed out in A.C.W., the professional type double system, using separate films for picture and sound, is the ideal for versatile film making and for complex sound tracks. This book should therefore be of particular interest to advanced amateurs and clubs.

Mr. Cushman has been making films since 1927, and since 1949 has been experimenting with double system sound, linking a home-made perforated film recorder to camera and projector—a very practical system which he describes but does not give constructional details. However, there are sufficient data and illustrations to provide intending constructors with a good lead. Commentary writing, sound effects, sound editing and the use of music and sound are discussed, and there are an appendix of mood music selections, a list of synthetic sound effects, and a page of cut-out strobe discs to supplement the chapter on tape sync. It is unfortunate that these strobes are for 60 cycle mains. (Camera Craft Publishing Co., distributed by Fountain Press, pp. 95, 64 illustrations, 15s.)



General Sheridan (William Clifford) is dining at his HQ with members of his staff when news of the battle comes through. He stops as he nears the battle and views the melee, seeing through his binoculars the U.S. Army stragglers and deserters.



A U.S. soldier tries to rally them. The Confederate troops rout the enemy, but Sheridan saves the day—and pays for it with his life.—Frame enlargements from "Sheridan's Ride."

Collector's Corner

By KEVIN BROWNLOW

A SHOW at the North London home of Bert Langdon is always an event. As the country's leading 35mm. collector, he has been amassing his fabulous rarities since the silent days. His regular weekly shows have proved immensely valuable to silent film enthusiasts.

Until he showed me *Sheridan's Ride*, I had tended to regard dramatic films made before 1913 as pedantically theatrical curiosities. And after the first of the film's two reels, my attitude had not changed. Admittedly there was something pleasantly evocative about the picture. The declaration of the Civil War in the South was interestingly handled, and the emphasised representation of the actors was not too harrowing. But otherwise *Sheridan's Ride* seemed quite an ordinary early drama.

When the second reel started, however, something happened. The film began to surge forward relentlessly as the story gathered impetus. United States General Sheridan is called to battle; his presence is essential to restore the shattered morale of his troops. As he and his squadron of cavalry thunder towards the battlefield, the director, carried away by the heart-stirring subject, breaks triumphantly through the theatrical confines of the earlier part of the film, and cuts dynamically from furious tracking shots of Sheridan's cavalry racing through the countryside to shots of the U.S. Army being routed by tempestuous onslaughts from Confederate troops. The spectacle is tremendous, the excitement feverish. The date? 1910, four years before *Birth of a Nation*.

The Only Concession

Many of the shots are held for far longer than seems necessary today—the director's only concession to the uninitiated audiences of the early cinema. Other than that, *Sheridan's Ride* is an amazing film. Unhappily, the name of the director is uncertain, for in those days technicians were never credited. But Bert Langdon suspects that it was J. P. McGowan. And he recognised William Clifford as Sheridan, Eugenie Ford as the daughter, and Eugenie's mother, Victoria Ford, actually playing her mother.

The film was made by the Bison 101 Company.

My interest in those early films has now been greatly increased, for I feel sure that *Sheridan's Ride* is not an exception. But a show at Bert Langdon's is not only an event. It's an education.

The Return of Abel Gance

A RUMOUR from France: Abel Gance is to direct a film about the end of Napoleon's life. Originally, his 1926 masterpiece, *Napoleon vu par Abel Gance*, was to have portrayed the Emperor's entire life, but the project proved too much for Gance's financial backers. They withdrew their support when the film had reached thirty reels, at the stage in the story when Napoleon had entered Italy. Gance sold his scenario for the rest of the film to Lupu Pick. Now film companies from Czechoslovakia, France and Switzerland are co-operating on this production, for which Gance is writing a new script.

This Month's Collector's Items

FOR some time I have held an unaccountable prejudice against two rare silent films: *Carmen* with Raquel Meller and *The Lost World* with Bessie Love and Wallace Beery. I expected two theatrical and cinematically uninteresting melodramas.

Carmen, I felt, would be an infuriatingly faithful copy of the opera rather than an adaptation of the book. And I shuddered at the thought of how Conan Doyle's splendid novel would be treated by the makers of *The Lost World*.

Bessie Love herself had put me off seeing the film when she told me that it had all been shot in the studio with the exception of one scene; the sewer behind Culver City had been transformed into the Amazon. I have an aversion from most studio-made films, and although my regard for silent film makers could not be higher, I still had very little inclination to see *The Lost World*.

I should have known better. When I eventually borrowed the film from Wallace Heaton's library,

(Continued on page 1060)

IDEAS

exchanged here

8mm. Quality

I HAVE been very interested in the correspondence on 8mm. fixed focus and focusing lenses and colour film definition, and should like to add my views. I have been using a cine camera since the mid-1920s, from 1928 to 1932 was an executive of 20th Century Fox (Publicity and *Magic Carpet* documentary series), and during 1932-36 ran a local newsreel and film publicity business in the Canary Islands. During that period I was also producer and cameraman on location (16mm. and 35mm.) for Fox and Movietone (London, New York and Madrid) and for Gaumont-British Instructional. It was all black-and-white in those days, of course.

Until three years ago I had, like most 16mm. users, thought that one could not get good scenic, distant or landscape shots on 8mm., but a film I took on a Continental coach trip convinced me otherwise. With an $f/2.4$ fixed focus lens on a standard Bell & Howell 624 camera, I was amazed by the clarity of really distant shots. Foreground and mountains twenty miles away were alike crystal clear on Kodachrome. But it was $f/8$ weather, and I was lucky to have an inexpensive camera which had a very good lens.

I have since acquired a 605C with $f/1.7$ wide angle fixed focus, $\frac{1}{2}$ in. $f/1.7$ focusing and $1\frac{1}{2}$ in. $f/1.9$ focusing lenses, and again results have been first-class. Again, too, I filmed in good weather.

I am firmly convinced that, given the right equipment (the best lenses, fixed or focusing, on well-known makes of camera), the right weather, the right atmospheric conditions (I use a haze filter at all times), a tiptop projector and 40 x 30 in. screen, which the picture completely fills, and perfect blacking-out, it is possible to produce results just as good as with 16mm. colour film and sometimes even better.

Comparison with 16mm.

I am conducting practical courses in cinematography at L.C.C. Evening Institutes—they are proving extremely popular, thanks to A.C.W.—and, to demonstrate this argument to students, showed my own 8mm. colour films after a screening of a very good 16mm. copy of *Madeira*, which was originally shot in 35mm. Eastman Colour, ran in the West End for several weeks and then went the round of the A.B.C. circuit, so that there was little wrong with its production. But to my mind, none of the distant scenic shots was really sharp in either 35mm. or 16mm. in any of the copies I have seen (and I have seen a number, for I have used the film for my L.C.C. travel talks).

Now I know *Madeira* very well indeed. It has an extremely damp, moist climate. On certain days, even when it is very fine and hot, the dampness in the atmosphere causes a haze on distant views that no haze filter can possibly dispel. Here, as in other parts of the world I know, shooting conditions can deteriorate within half an hour on a perfectly fine day. The atmosphere must be perfectly clear if perfect results are to be achieved. That is why I lay so much stress on the absolute necessity of having the right shooting conditions. This is a matter which so many amateurs—and quite a few professional cameramen—do not take sufficiently into consideration.

In conclusion, if Mr. Philips or Mr. Dunn and

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

others interested would like to see the 8mm. films I have mentioned, together with the very pleasant 16mm. reduction print of *Madeira*, I should be very pleased to arrange a comparative screening.

G.59, Du Cane Court,
Balham, London, S.W.17.

A. SCOTT-GUNTER,
B.A. (Cantab), F.R.G.S.

Slow Film Shift

I WAS pleased to see that in your review of the Bolex H.16 Reflex you have drawn attention to the degradation of performance of this fine camera brought about by the use of a slower film shift mechanism. It is general practice in 16mm. projectors to use a quick-shift claw mechanism, shift ratios of the order of 1 : 9 being quite usual in the better-class machines. If such a claw mechanism were to be used in a camera, with a single shutter obscuration to cover the film shift, the exposure time at 16 frames per second could be as much as $1/20$ of a second—the equivalent of a whole stop better than the $1/40$ this new Bolex gives! The slow-shift movements may be a little simpler and cheaper to make, but the difference in cost must surely be less than the difference between that of lenses of, say, $f/2$ and $f/1.4$ aperture.

Perhaps the camera manufacturers would tell us why we can't have quick-shift mechanisms?
Rickmansworth.

FRANCIS E. WILLIAMS.

Lighting Contrast

MAY I congratulate you on the Christmas number? I have found more useful information in it than in most textbooks.

I should like to comment on a few items, if I may. Page 793, the calculation of lighting contrast does not seem to be quite right; it states: "if the fill light gives half the intensity of the main light, the lighting contrast is obviously 2:1." But the shadows are lit by the fill light only, the highlights by the main light *plus* the fill light, so the lighting contrast appears to be 3:1.

Page 803, direct lighting meters—I am all in favour of these, but why was the Blendux, and some other direct reading meters, designed to work with one film and camera speed only? It does not seem to be realised that a perfectly simple arrangement of one fixed and one revolving dial will allow direct readings to be taken in all conditions after pre-setting the fixed factors which, in cine work, at any rate, are usually unchanged till a new type of film is used; e.g., you can preset film speed and camera speed, and read stops direct against the needle, or, as may often be wanted in still work, preset film speed and stop, and read shutter speed, or preset film speed only and read exposure values; you can also read brightness values direct without presetting anything. It is a simpler arrangement of scales than on the Weston. I have not met the direct reading Weston referred to by Mr. England, but even that seems to be much more limited than the arrangement I have in mind.

Page 808, Denys Davis objects to "a lot of camera teetering on a base smaller than a penny." So do I, but it is a common complaint. My Auto-kinemac has the same fault; I have had to make a cradle to attach it to my tripod. It is common with still cameras, too. I have three, all adorned with glued-on packing pieces to give them a firm base

on my tripod, which has a sensible 4in. head, if only the cameras could make use of it. Moreover, with a heavy, and top-heavy, camera, I do not like depending on a few threads of a 1in. screw to carry the weight, especially with the camera tilted. I think the heavier cameras should have some form of rigid clasp to secure them to the tripod top. I hope makers will give this some thought. Gillingham.

P. LEWIS.
Major R.E. (Rtd.).

With regard to lighting contrast, the first part of the sentence quoted by Major Lewis makes it clear that it is checked by measuring with both lights on, measuring first from the direction of the main light and then from the direction of the fill light. He is, of course, perfectly correct in stating that if they are measured separately at 2:1 contrast, the contrast of the two together will be slightly different.

Incidentally, if one always works to about the same lighting contrast, it is quite practicable to calculate exposures from the key light distance alone (though lamp and reflector differences need to be taken into consideration), so making it possible to arrange set-ups without fuss.

We know of an enthusiast who still uses the old Blendux, in conjunction with a big circular cardboard calculator which he presets as our correspondent suggests, but it has now lost much of its original sensitivity. The Weston cine meter has a preset scale.

We entirely agree about the tiny bases of some cameras, a matter we have raised in connection with the seating of the camera on titlers which we test. We concluded that cameras for amateur use must be meant to be held in the hand!

Odd Shots

I WAS most interested to read one of George H. Sewell's Odd Shots in which he quotes a friend who takes his 8mm. camera to town in the hope that he can obtain some interesting shots of people. I used to carry my 8mm. camera for the same purpose until I realised I was collecting odd shots of people and places which were quite unconnected and which were in fact merely snapshots taken with a cine camera. Since this is an expensive way of snapshotting, I stopped carrying my cine camera on my (fairly extensive) travels and took a 35mm. still camera instead. If only one could think of some way of drawing these odd shots of faces and places into a continuous whole, an interesting film could, I am sure, be produced. Wallasey.

J. N. JONES.

Reverse Action, Simply

I MUST congratulate you on the Christmas number, which I have enjoyed immensely. It is a long time since I have read any one magazine so crammed full of interest.

May I offer a tip for those who, like myself, wish to experiment with reverse action without a lot of gadget making. Among articles my wife and I have in duplicate is a pair of ball and socket tripod heads. One connected to the other and both to a tripod is all that is needed to turn a camera upside down!

London, S.W.15.

R. ROSENSTIEL.

No More Overexposure

MY first attempts with the Eumig C.3 cine camera (with the built-in exposure meter) were very disappointing, several shots being hopelessly underexposed even when conditions were good. I came to the conclusion that the exposure meter was registering quite a lot of light from the sky and objects outside the angle of the camera lens, and I was advised to overexpose the contrasting subjects which were causing trouble. But this seemed to me to be no better than guesswork and more like taking shots from a scale reading, without using an exposure meter.

So I decided to experiment and made a small cylindrical hood out of thin leather to fit round the

barrel of the exposure meter. With this hood in position I got perfect results in various lighting conditions. No shot was overexposed. Sheffield 6.

F. E. SELWAY.

Do it Yourself

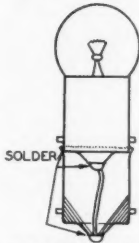
MAY I state my views on A.C.W.'s Do It Yourself articles? I have no doubt most of us find them very useful and interesting, but this point does arise: we read our magazine for personal enjoyment and to increase our knowledge, and I am sure that amateurs who offer fellow readers their ideas in its pages are motivated primarily by these considerations. It is therefore very irksome to have such ideas sold back to one by firms whose primary motives must necessarily be concerned with profit making. I know of two cases where original ideas in A.C.W. were later put to commercial use by others.

I suggest that A.C.W. gives writers of Do It Yourself articles some form of protection, so that if there is to be any financial benefit from possible future exploitation, it shall go to them. For myself, I shall continue to carry out experiments and offer them for publication in A.C.W. for the pleasure I get out of it, but I think it is only right that the point should be raised.

Whitley Bay

I. P. SMITH.

In one or two cases in which we felt that readers' Do It Yourself ideas had unusual possibilities, we have in the authors' own interests—but not in ours or yours—advised against publication. And there have also been isolated cases in which we have suggested the taking out of a provisional patent, so that the equipment described could still be made up for home use, but not put out commercially. But these are rather rare exceptions: the great majority of Do It Yourself ideas—which are usually concerned with making cheaply articles already available commercially—are not patentable.



Projector as Editor

THE EMPHASIS laid on do-it-yourself gadgetry in the December issue inspires me to send details of my own pet device, which may prove of interest to users of the P.8 who would like to use their machines for editing. It consists simply of a low wattage bulb in place of the normal 12 volt 100 watt bulb. I obtained a 12 volt 6 watt car sidelamp bulb and an old (blown) single centre contact bulb, the glass of which I carefully removed.

The centre contact was then pulled off, leaving a small hole in the base. The brown compound used to seal the glass to the cap must be scraped away and the top of the cap slightly flanged; this is easily done as the brass is quite thin. A short piece of wire was soldered to the centre contact of the 6 watt bulb, the empty cap pushed up on the wire and a blob of solder run into the flange. Lastly, a blob of solder was dropped on to the wire to form the centre contact.

It will be found that the height of the filament to the base is the same as that of the 100 watt bulb. With this bulb in the projector, the machine may be slowed right down to its minimum speed with no detriment to the film. I find it an invaluable aid to editing; also, the study of one's films frame by frame in slow motion can be very informative. The picture is a good deal brighter than one might expect if it is kept at a reasonable size.

DON BEAMISH.

This useful idea can also be applied to other projectors using 12 volt 100 watt lamps with single centre contact bayonet caps.

Sizzling Hot Cakes

LIKE YOUR correspondents Messrs. J. A. Winterburn and K. N. Flint, I have recently been in the States, and exposed about 1,100ft. of 8mm. Kodachrome in Disneyland, San Francisco, the Great Canyon and New York. I would welcome the opportunity of showing some of the films (and others taken in India and Germany) to those interested.

What mainly impressed me in the States was the competition in sales and in processing since Kodak's monopoly was broken by the Government. For instance, the standard Kodak price for 8mm Kodachrome is \$4.25 (film \$2.65, processing \$1.60). Macey's of New York offer film and processing for \$3.09; many drug stores offer Kodak film with Technicolor processing at \$2.98, and there are hordes of advertisements offering film and processing for \$2.50 or less. It is thus easy to understand why cine outfits are selling like hot cakes all over the States!

Maidenhead.

G. LESTER.

Price cutting is rampant in the United States, but the buyer cannot expect any service from the discount houses.

Trains and Transparencies (U.S.)

I WAS pleased to read of a fellow traveller in New York's Central Station at the time of the big Kodak Exhibition last summer. I admit that it was a gamble filming the big transparency at f/2.8, but it came off fairly well. No doubt at f/1.9 there would have been better colour rendering, but what about definition? I'm afraid my still and cine cameras didn't rate a flicker of hospitality because they were both German and not Kodak, but I enjoyed the still photographs very much. They gave me a good idea of the sort of things that are getting prizes in the States just now. As usual, animals and children predominated.

It's a funny thing about the trains. It might have been a car saleroom or a cathedral for all the evidence there was of rolling stock or platform staff. Fortunately, I had the services of a fellow Yorkshireman who knew the natives well, and I was personally conducted into the basement to see the train. My guide had previously broken it to me that they were obviously ashamed of being engaged in the transport business at all and *hid* the evidence!

I was surprised to see how much prices of cine equipment fluctuated from shop to shop—from about half the advertised price in some cases. Last year's models, perhaps!

J. WINTERBURN.

Wakefield.

Coming in Fighting

EVERY month in A.C.W. new and more glamorous 8mm. and 16mm. cameras are announced, with lens turrets, blankwind, variable speed shutters, automatic aperture control . . . the lot! It never seems to occur to the trade that if only one of these refinements had been applied to a 9.5mm. camera, the drift away from 9.5mm. would have been arrested.

We have heard how one manufacturer was forced to withdraw 9.5mm. film because it didn't sell. It was, of course, sold ready for loading into chargers which were not available! The same firm claimed to have attempted to reintroduce their own make of chargers, but I have been unable to trace any announcement of this.

In fact, manufacturers of 9.5mm. equipment seem very reluctant to advertise their products. And yet 9.5mm. offers definition and screen size comparable to 16mm. (which only the most expensive of 8mm. equipment can emulate), and this at a smaller cost than 16mm., to say nothing of Pathoscope colour film, which, in my opinion, is the finest on the market.

Most photographic dealers seem even more determined to suppress 9.5mm. than are the manufacturers. The supercilious air, the half-pitying smile, the blank refusal, are only too well known to all nine-fivers. Although it is some months since Pathoscope Ltd. produced a new 9.5mm. camera (admittedly to the same old formula), I have yet to see one displayed in a dealer's window, even though I work in the West End of London. At one shop, after being offered a large scale demonstration of 8mm. equipment, I was told that they were prepared to obtain the aforementioned camera for me, but I was left in no doubt that, having obtained it, they would expect me to purchase it. No wonder newcomers to the cine game are only aware of two gauges.

Now, to add insult to injury, we are told that we must all aspire to Ten Best standards, in order to demonstrate that we are worthy of recognition. If the manufacturers of 8 and 16mm. equipment had to rely on the relatively few users of those gauges who reach this standard, they would all go broke within six months.

I shall, of course, continue to operate my pre-war 9.5mm. camera until it disintegrates, or until no more film is available—but I would like a camera with a lens turret accepting C mount lenses.

London, N.20.

A. A. GIBBS

Our correspondent misinterprets the pleas which have been made to 9.5mm. enthusiasts to enter their films for the major competitions. The point is that the winning of an "Oscar" would help bring back 9.5mm. into the limelight.

Operation 9.5mm.?

I HAVE always been a devotee of 9.5mm., and although there was a time when I considered changing, due to apparent lack of service, my faith was restored when I began using 3 × 30ft. Gevaert film. Would Centre Sprocket campaign for the importation of 9.5mm. equipment from France—they have some wonderful apparatus there—and of colour film from Belgium and Italy?

PETER V. HOOK.

How to Look at Critics

IN his article, "How to Look at Pictures" (December), Derek Hill has some hard things to say about the amateur both as film maker and critic, but isn't he taking himself just a little too seriously? He almost seems to suggest that the man who buys himself a cine camera automatically puts himself under some sort of an obligation to use it only for the highest purposes.

Admittedly the cine camera is, in the right hands, an instrument with limitless possibilities but most of us, alas, know only too well that these hands are not ours and are quite happy to pursue instead the more practical side of our hobby. We really do enjoy scripting, titling, editing and the rest for their own sake and take a great pleasure in aping the professional and all sorts of other reactionary things. We are perfectly well aware that we are not producing works of art but to us the finished film is not all that important. We prefer the doing to the viewing and we do feel that we have a right to expect our films to be judged for what they are.

This does not make us morons. One does not have to be an artist in order to appreciate the work of artists, and I think Derek Hill is entirely wrong when he says that our technical inclinations blind us to the finer qualities in the work of others. Indeed it seems to me that, because of his knowledge of what technique can and cannot do, the amateur is more likely to detect intention shining through a technically poor film than is the layman, who will be vaguely aware that things are not as they should be but will be unable to put his finger on the exact reason.

To apply this to Derek Hill's example—the amateur will immediately spot the camera shake for what it is and then concentrate on the picture, but the layman will be troubled throughout the shot with that strange insecure feeling which this particular fault causes. After all, bad technique is not bad just because it breaks certain rules, but because it interferes with the audience's appreciation of what is taking place on the screen.

As to the attitude of the professional critic, I am afraid I remain unconvinced by Mr. Hill's contention that he is just "one of the boys" out to be entertained. Who but a critic could say, "It is not enough to ask if a film does what it sets out to do—we must ask if it was worth doing in the first place"? This is surely meaningless if we ignore the implication that someone (guess who?) knows what is worth doing and what is not.

No doubt when dealing with the professional cinema the critic serves a very useful purpose (although, because he sees so many films, he does seem a little too ready to cry "cliché" and conversely to go overboard for the "off beat" film) but I do feel that before he turns his Big Guns on the amateur he ought to remember that most of us make movies for fun, not because we have a message for the world.

Hastings.

G. SIMPSON.

Home-made 8mm. Projector

JUST over a year ago I bought an inexpensive 8mm. cine camera. Since then have become an addict and have made my own projector. Though I had but scanty knowledge, and despite a critical outlook, I am well pleased with the result; true, the light intensity is not as good as I would wish, and there is some flicker, but intended modifications should effect an improvement.

The sprockets were built up from turned and hand shaped pieces. Twin guide rollers are lightly sprung on to the sprockets. The gate is of stainless steel correctly relieved in the film passage, highly polished and with the rear half adjustable for framing. Two-blade shutter. Single claw operated by Tregel cam giving very slow pull-down about 120 deg. Inching knob at side. 12 volt, 100 watt lamp fed by ex-W.D. transformer housed in the base, which also houses the mains voltage motor fitted on anti-vibrational mountings. Motor drive through plastic belting (3d. a yard). Blimp type case, with stowage for reel arms and cable, made of $\frac{1}{4}$ in. plywood covered with grey imitation leather cloth. Ventilation holes masked with bronze finish expanded metal grilles. Geared hand rewind.

Most of the components are second-hand or ex-

W.D., except for the gearing which is new and of good model engineering quality. The lens is a second-hand Dallmeyer 1in. $f/1.6$, probably ex-Specto. The reviews of 8mm. projectors have been of great interest to me though I wish they had been published before I commenced work on this projector. Many improvements have been suggested chief of which is a more rapid pull-down, and any help which readers can give in the way of sketches of suitable mechanisms to attain this end would be very much appreciated.

20 East Yewstock Crescent,
Chippenham, Wilts.

T. C. BURNARD.

Red Blood in an Engine Shed

I'M SURE Mr. Michael Grigsby of Unit Five Seven can't be as priggish as his letter would lead us to believe. Although it is good that he and a few others in Manchester are completing their first film (of railway workers in an engine shed) one would think that they were completing their hundredth and first by the windy assurance of his criticism of us backward amateurs. It wouldn't be quite so unnerving if Mr. Grigsby had actually completed his first film.

We shall welcome the opportunity to see it and to learn from it, yet I wonder if railwaymen in a railway shed can supply enough injections of life for all the be-cobwebbed workers who undoubtedly need it.

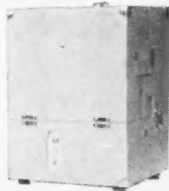
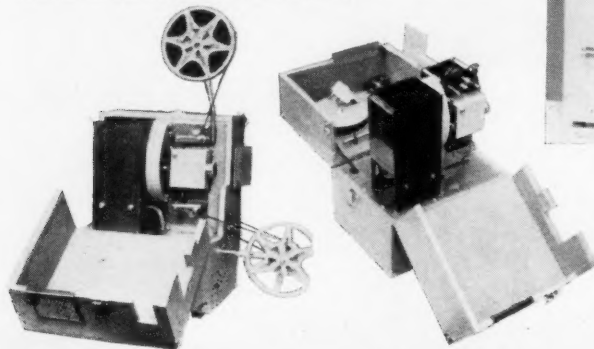
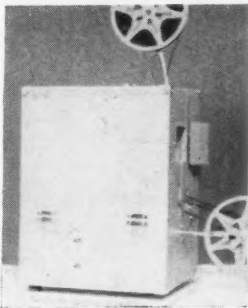
Hornchurch.

LESLIE S. GILLHAM.

Novel Techniques

I HAVE been reading *A.C.W.* for years, being on the circulation list for the copies received by the Kodak Research Laboratories, where I work. Several other members of the Kodak Camera Club Movie Section regularly read the magazine, including the other four members who have joined the IAC within the last few months. I am writing to state, therefore, that my friends and I consider it the best magazine of its type available. Distance prevents us from actively participating in your correspondence columns and competitions,

Projector made by T. C. Burnard. The case acts as a blimp and also holds reels and cable. (See letter in col. 1.)



although we hope to do something about the latter in the future. Four films from members of the Kodak Camera Club placed in the PSA competitions in the last few years.

The evolution, as recorded in your pages, of some of the more prominent British film makers, such as John Daborn and Stuart Wynn Jones, has been especially interesting. I mention these two in particular because I am intrigued by a similar sort of movie production to theirs, and have tried some of the techniques derived from the work of Norman McLaren. A year or so ago I set up a programme at the Kodak Camera Club devoted entirely to a showing and discussion of McLaren's films, which was very well received. Rochester 12, N.Y. LEONARD W. TREGILLUS.

Widescreen Filming

I HAVE just returned from a visit to Europe, during which I exposed about 900ft. of Kodachrome in a Bolex C.8 with Hiloscope widescreen attachment. I have found this attachment to be extremely good, but one point to be noticed is that against-the-light shots should be avoided, as there is very little hooding, and even the smallest speck of dust becomes conspicuous in such shots. With the fairly wide gate on my Movilux I can achieve a true CinemaScope ratio (2.55 : 1) on a screen of roughened formica.

One thing I found very pleasant was the soft colour rendering of my London shots. After shooting the year round in harsh South African sunlight, England's lovely blue overcast was a pleasant change.

Houghton,
Johannesburg.

T. F. H. LEGGE.

Eight-Year Span

FROM what George Sewell quotes
On Arthur Green of late,
I've made some most absorbing notes
About his Specto Eight.

We're told that, in its eight-year span,
According to your files,
The film that it projected ran
To twenty thousand miles.

In other words it could be said,
To make the matter plain,
Enough to reach to Adelaide
And half-way back again.

A mile's five thousand feet or so,
And, if you would complete
Full twenty thousand, you must show
A hundred million feet.

Projection speeds are hard to state
And may cause some dispute,
But let's assume the standard rate—
Five seconds to a foot.

Resulting from a lengthy sum
I find, to my great awe,
Five hundred million seconds come
To sixteen years or more.

Now, surely this must be indeed
A feat beyond compare—
To run eight years at double speed
And never stop for air.

As to the programme coming forth,
Undoubtedly the spool
Included "Nanook of the North"
To keep the outfit cool.

But please don't ever organise
A show like this again.
It's bound to overstrain the eyes
And might unhinge the brain.

So reach for scissors, take a seat,
And snip away with zest;
And, of your hundred million feet,
Just keep the hundred best.

Assemble same without delay
And send the product in.
You'll have an "Oscar" on the way
(And bust your rubbish bin).

Bristol, 3

G. RAWSON.

Still Happy Pilgrim

"WHY don't you read through your old copies of *A.C.W.*?" was the advice I was given when it was realised that I might have to spend the major part of my time in this one room. No sooner suggested than acted upon... Eventually I came across a letter of mine you had published five years ago (you had given it the title, "Happy Pilgrim") in which I briefly told of my adventures with a cine camera and Ace projector on my many visits to Arnhem, where my son is buried. Since then I have been on the annual pilgrimage four times and have made many friends with Dutch people who have seen my films.

The films remind me of wonderful times and a wonderful people. On one occasion, wishing to get closer shots of Queen Juliana who was unveiling a memorial, I crossed an open space and was waved back by the police. I pointed to my *A.C.W.* badge, told them I was an English photographer and was immediately given the O.K. to proceed. Then, as you may depend would happen, I ran out of film!

I shall probably do some re-editing, which will help while away the long days, but right now I'm going to wade through some more back numbers. Loughton. W. G. SEABROOK.

Casting Technique

IT was nearly two years before I found the right man for a major role in my film. My casting technique is to search for someone who looks the part and then talk them into it! My leading player has had to get up at 5.30 a.m. on many Sundays to reach the location.

Writing to *A.C.W.* is like writing to an old friend. I have been taking the magazine now for nine years, and it gets better all the time. Having to spend three weeks in hospital, I read the Christmas number about a dozen times! Sheffield, 6. ALISTAIR G. STEWART.

Wrongly Set?

MR. PHILLIPS almost answers his own query. He gets good results at 8 feet but not at infinity. This suggests that the lens is wrongly set. When he re-sets it at infinity, he will get the results he wants—always providing he uses a tripod. Cardiff. R. DE LANUS.

Service

FILM libraries do not often get much into the lime-light, so may I offer a word of appreciation of the excellent service I have received from Golden Films over the past year? On one occasion, when a train and bus strike was threatened, they sent me a programme a fortnight in advance, with a note explaining that it could be kept until the playdate.

As for *A.C.W.*, it is indeed well worth the money for the information it contains. It has been a wonderful friend to me. Welwyn Garden City. D. BLAKE.





GUIDE TO THE LATEST APPARATUS

As shown at Photokina

PART THREE

Oscar Fisher Co., Reeves Equipment Corp., 10 East 52nd Street, New York 22.

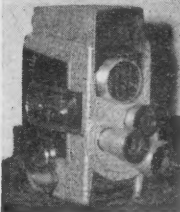
CAMERA

Shown on the Fisher/Reeves stand was the Cinephone, a new 16mm. single-system stripe camera intended for one-man operation. It has a 4-stage plug-in printed circuit transistor amplifier plus 2-stage bias oscillator built into the case, which also acts as a blimp; the volume control is conveniently situated on the side so that it can be operated while the camera is hand-held, and the V.U. meter is visible in the viewfinder. The entire camera has been designed specially for sound use—it is not an adaptation. The amplifier has both a low-impedance microphone and a high-impedance bridge input, and besides monitoring headphones it can also feed out to a balanced 500 Ω line at zero level.

Detachable film magazines are provided, both in 100ft. and 400ft. capacities, plus 1,200ft. available to special order. The 100ft. magazine take-up is friction-driven from a roller operated by the film drawn off the supply spool, but the larger magazines have an integral take-up motor that is automatically connected when the magazine is fitted on to the camera. The magazines incorporate an accurate built-in footage counter, and are attached by a special right-angled slide which protects the mounting from force applied from all directions except directly away from the camera; this is very important for a camera which may have to withstand hard usage.

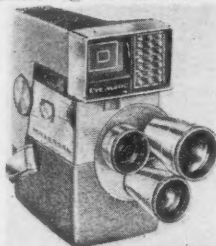
Reflex Viewing

A three-lens turret with standard C mounts is fitted, and the viewfinder field is adjustable from either 1 to 6in. or 174mm. to 4in. lenses, and has parallax compensation. A reflex viewing device is available at \$100 extra. Drive is by interchangeable motor (110 v./60 c/s or 220 v./50 c/s), and a small vibrating reed converter plus 12 v. silver-nickel battery in one case are available to operate the camera with 100ft. mags. for 3 hours or with 400ft. mags. for 14 hours. It has built-in charging facilities. Alternatively, for newsreel work, the battery will operate a 12 v. photoflood of the Frezzi type and will also run the camera with 100ft. mags. for 8 minutes.



The recording head of the camera is situated the standard 28 frames ahead of the exposing aperture (though 23 to 29 frame spacing can be supplied if required) and scans the film on a film-driven flywheel. The frequency response is claimed to be 50 to 8,000 c/s ± 2 db, with 0.1 per cent. harmonic distortion and less than 0.5 per cent. wow and flutter. The test shots demonstrated (on a Kodascope Pageant projector) although not recorded under ideal conditions, sounded very good, while the quality of music recorded in the camera from disc was excellent.

With all this the camera is still considerably cheaper than one of its very widely used competitors. Price: including monitoring headphones, Electro Voice 647 dynamic microphone with neck-strap and 25ft. cable, carrying case for camera, magazine, phones, mike and three lenses, with one 100ft. mag.: \$2,050; with one 400ft. mag.: \$2,500, in both cases without lenses and f.o.b. Chicago. The battery portable power supply is \$269.50. A special model with a quick pull-down for kinescoping (tele-recording) is also available.



Wollensak Eye-matic C46, with three-lens convertor turret.

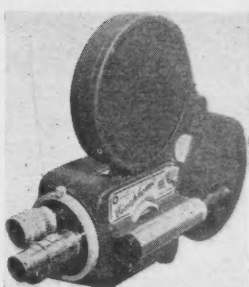
Revere Camera Co. & Wollensak Optical Co., Chicago, Illinois.

CAMERAS

The products of both these companies were shown on the stand of their distributor, I. Weinberger of Zurich. A new introduction to the European market is the Revere Eye-matic, available in four versions, two for spool loading, CA-1 and -2 with one lens and three-lens convertor turret respectively, the corresponding ones for magazine loading being CA-3 and -4.



Far left: Revere Eye-matic CA-2; Wollensak C47.



Reeves' Cinephonic stripe camera.

These feature a fully automatic coupled exposure meter, utilising a silicon cell, (only for films with a speed of 10 and 16 ASA, adjustable by switch) which can, if required, be disconnected and the aperture set by hand by means of a milled knob whose edge protrudes through the side of the camera.

The lens, a 13mm. f/1.8 Cine Raptor, with adaptors for 9mm. and 32.5mm. in the turret models, has a totally closing iris controlled by the same knob to enable fades to complete black to be made. The aperture set either by hand or automatically is visible in the finder just above the scene to be photographed. For fading-in it is only necessary to turn the knob slowly from the fully closed to the auto positions, and the lens will set itself at the correct aperture for the scene. A red signal denotes that there is insufficient light to film (when the camera is set to auto), while a black one denotes that the iris is totally closed. The large finder has parallax correction for two distances, 3 to 10ft. and 74ft. to infinity, and the fields of view of the three lenses are engraved on its front element. The sprung, non-retracting claw operates alongside the gate, i.e., engages perforation —1, and the footage counter is driven off the mechanism. The motor is wound by a fold-over key, and there is provision for single-frame exposures (but the aperture has to be closed by 14 stops) and lock-on run. Prices: CA-1, 796 DM; CA-2, 996 DM; CA-3, 996 DM; CA-4, 1,196 DM.

Other cameras shown were the C-38, a 16mm. magazine model with three-lens turret and positive viewfinders, and the 100ft. spool-loading C-103 with a diverging three-lens turret (to accommodate w.a. and extreme telephoto lenses without interference and reasonable turret size) also with positive finder system.

The Wollensak Eye-matic cameras are rather simpler than their Revere counterparts; although fully automatic, they cannot be set by hand, though they have a switch for 10/16 ASA (Kodachrome D/A), and provision for single

frames (presumably these are a little over-exposed) and continuous run. A red signal is shown in the viewfinder when there is insufficient light for the 13mm, f/1.8 lens, but the aperture set is not visible. The finder is engraved for 9mm, w.a., and 32.5mm. tele adaptors, but has no parallax correction. The footage counter is driven from an arm resting on the film on one of the spools, and the motor is wound by means of a fold-over crank.

There are two models of this camera: the C47 with one lens and the C46 with a three-lens converter turret. Automatic compensation for against the light shots is claimed (when the aperture has to be opened up by one or more stops over the direct meter reading). In this case the compensation is based on the fact that Kodachrome never demands a

side is that the set has a matched colour-transmission, ensuring that with colour film a change of lens will not result in a change of colour.

A number of mechanical innovations have also been incorporated, including provision for disconnecting the click-stops and then closing the lens completely when making fades (so getting a smoother movement), T/ as well as f/ stop calibration, and automatic depth of field indication. This gives two zones of sharp focus, with red marks indicating the limits of sharp focus for normal use (calculated for a circle of confusion of 26 μ), and yellow marks indicating the limits for specially critical use, such as subsequent enlargement to 35mm. for theatre showing (calculated with a circle of confusion of 13 μ). The 100 and 150mm.

6.5, 13 and 38mm. lenses with apertures of f/1.4, 1.8 or 1.9 in each case are available. Prices: 8T, 450 DM approx.; 8Y, 690 DM approx.

The 8R camera is rather more elaborate; it features a three-lens turret on which positive viewfinder components are mounted, and a full-frame critical focuser showing a 9x enlarged upside-down image of the lens adjacent to the taking one (i.e. the lens must be rotated through 120 deg. to bring it from the focusing to the taking position) brought out to the back of the camera. A small 6-tooth free sprocket below the gate engages the film and, besides stabilising it, operates a frame counter on the camera door reading up to 50 frames (both forward and reverse). A small lever on top of the lens turret pulls back the claw and disengages it from the film, which can then be rewound by a small folding key on the door which turns the top spool. Any required length up to a whole spool can be wound back this way. Price: 785 DM approx.

The fourth camera in this series is the 8R de luxe, in which, in addition to the 8R features, the aperture rings of all the lenses are coupled together via a central gear, and the focusing of each lens is coupled to parallax compensation of the appropriate positive finder front element over the whole focusing range, (which goes down to 7in. for the 6.5mm., 1ft. for the 13mm. and 2½ft. for the 38mm. lenses). Price: 870 DM approx.

A variety of accessories, including pistol grips with built-in release, a wide-screen attachment, fader, miniature titler and copier, and an effects box were also on show.

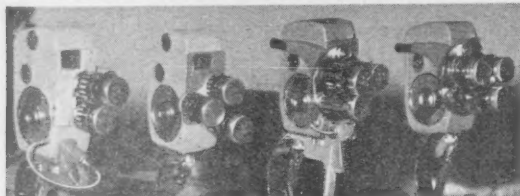
Siemens & Halske A.G., (British agents: *W. F. Dörmer Ltd., Florence Street, London, N.W.4.*)

CAMERA

Though Siemens are not now known as camera manufacturers, they had a 16mm. time-lapse register camera on show. Coupled to an electronic control box, it can run at speeds from 10 frames/sec. to 1 frame/hour, with a variable shutter giving exposures from 1/30 to 1/150 sec. or time exposures up to 10 secs. A relay is provided for switching on illumination if required before each frame (for time-lapse work), and a trigger for electronic flash. The camera can be easily mounted on a standard microscope. PROJECTORS

The Siemens 800 8mm. projector, which has been available for about a year in Germany but has not yet arrived in this country was on show, both as a silent and as a stripe machine. It has a 100 v./500 w. lamp, an asynchronous motor with push-button change for 18 and 24 f.p.s., an easily interchangeable 3- and 2-blade shutter, single-switch control for motor, motor plus pre-heat of lamp, and full brilliance, also reverse running; for the latter a separate claw is used above the gate, which does not otherwise engage the film unless a damaged perforation is encountered by the lower claw—the claws engage perforations 2 and -3.

The front of the gate is sprung, and both the gate aperture and the lens (normally a 22mm. f/1.5 Astro Kino IV) move for framing, giving so-called semi-optical framing. The spool arms will take 800ft. spools, the front one folding over to form a carrying handle, and there is motorised rewind; lamps up to 750 w. can be accommodated by



Left to right: Sankyo 8T, 8Y, 8R and 8R de luxe.

stop smaller than f/8-11. The automatic mechanism is so arranged that should a smaller aperture than this be indicated (by the sun shining straight into the meter), the aperture is automatically opened up by a certain amount, i.e. the iris slits, after reaching a minimum round f/11, become larger again after this.

No doubt this is partly effective in strong sunlight, but probably fails to function if the meter isn't driven "over the top," such as with evening light or indoors. However, even then one is no worse off than one would be if the camera lacked this feature, and in any case these conditions are rarely encountered.

G. Rodenstock, (British agents: *Photo-Science Ltd., 168 Wandsworth Bridge Road, S.W.6.*)

LENSES

Two new developments in lenses for 8mm. cameras were shown for the first time: a high-speed long-focus lens, the Euronar 37.5mm. f/1.9 in standard D mount (Price: 140 DM), and a new tele-attachment which doubles the focal length of the basic lens; the Eutekon 37.5 used with a 12.5mm. f/1.5 Heligon or f/1.9 Ronar gives an effective focal length of 37.5mm. When this attachment is used, the aperture of the basic lens should not be set greater than f/2.5. Available in fixed focus (147 DM) and focusing (162 DM) versions.

Jos. Schneider & Co., (British agents: *G. Elliott & Sons Ltd., 7-8 Idol Lane, London, E.C.3.*)

LENSES

Schneider introduced a new set of lenses in standard C mount for 16mm. cameras: 10mm. f/1.8 Cinegon, 16mm. f/2, 25mm. f/1.4, and 50mm. f/2 Cine-Xenons, 75mm. f/2.8, 100mm. f/2.8 and 150mm. f/4 Cine-Tele-Xenars. All of these have been newly computed by electronic calculators, and incorporate new optical glasses, giving both greater speed and better quality than hitherto. Another new feature on the optical

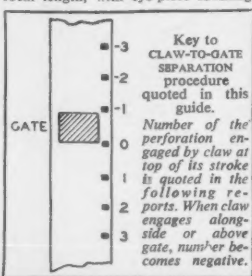
lenses are fitted with a form of pre-selector on the focusing scale, allowing one to move them during a shot to a previously selected distance. All lenses are fitted with an adjustable mount, permitting user or camera manufacturer to rotate them so as to bring the scales to the most convenient point while in use.

Sankyo Seiki Mfg. Co. Ltd., 3836, 1-chome, Shimizu-cho, Suwa, Nagano Prefecture. (General representatives: *Amity Co., Box 6033, The Hague, Holland.*)

CAMERAS

Four versions of the Sankyo 8mm. camera were on show, all having the same basic body but varying "front-end" construction. All have variable speeds (8, 16, 24, 32, 48 f.p.s. and single frame) lock-on run, and ratchet wind by key; all have an accessory shoe on the door on which, for instance, an exposure meter, effects box or miniature titler can be attached. The cameras have standard D lens mounts, and a hinged gate with the sprung, non-retracting claw engaging perforation 1.

The 8T and 8Y models have a two- and three-lens turret respectively, and a zoom finder for lenses of 6.5 to 38mm. focal length, with eye-piece focusing.



plugging in a different resistance in the lamphouse. Price: 600 DM. The projector is already fitted for conversion as a stripe machine, or for receiving a special tape-sync. device, both of which are described below in the section on sound systems.

The 2000 16mm. projector is already well known particularly for its versatility. Basically a silent machine, it can be adapted on the building-block principle to various optical and magnetic sound instruments (described below in the section on sound systems). The basic model features a 500 w./5 amp. lamp with ammeter and adjusting rheostat, triple claw, variable speeds 16 to 24 f.p.s. with built-in stroboscopes for 16, 20 and 24 f.p.s., twin- or triple-bladed shutter, adjustable from outside, forward and reverse running, optical framing and sprung edge-guide in gate, and normally a 50mm. f/1.6 Astro-Kino-Color lens, though others from 25mm. to 100mm. are available. Alternative lamps are a 250 w./5 amp. (50 v.), 375 w./5 amp. (75 v.), 750 w./15 amp. (100 v.) and 1000 w./10 amp. (100 v.), all with pre-focus base, which can be used with interchangeable resistances in the lamphouse or with external transformers. Price: 1195 DM.

Video-Tape System

Exhibits for professional users included a whole series of projectors and Klangfilm recorder/reproducers for television and film studios and an automatic projection apparatus for cinemas. In a demonstration of the Ampex video-tape system converted to European standards (625 lines, 25 frames) by Siemens Halske, pictures were recorded on the spot by a closed-circuit camera, the picture being visible on a monitor, and replayed within a few minutes over a number of monitors. The quality was very good—almost undistinguishable from the live picture. The recorder uses 2in. wide magnetic tape made of Mylar, with the video track laid down transversely across it by means of four rotating heads, to which the tape is pressed by vacuum.

The linear tape velocity is only 15in./sec., but the head velocity is very much higher than this, the head assembly rotating at 250 r.p.s. The exact speed is laid down as a control track along one edge of the tape, as are points marking the end of each individual picture frame, to facilitate editing. The opposite edge of the tape carries the sound signal.

Now in Britain

Each of the tracks laid down on the tape is only 0.25mm. wide, with a spacing of 0.13mm., and carries about 16 or 17 picture lines; one line is overlapped on to the next head/track combination. Switching on replay (which must, of course, be instantaneous and invisible) is achieved by a photo-electric signal derived from the head drum, which functions as a sort of pre-selector, the final switching impulse being derived from the recorded picture signal itself, and always occurring in a fly-back period. To enable the low frequencies to be recorded satisfactorily, the incoming signal, which has frequencies from 0 to 4.5 Mc/s., is narrow-band F.M.-modulated on to a 5 Mc/s. carrier, the recorded signal having a frequency

range of 0.5 to 5.5 Mc/s. Demodulation is necessary on replay.

A number of German stations have followed the American lead and installed these machines, and they are now coming into use in Great Britain as well. Their great advantage over existing methods of telecording is that there is no need for processing of any kind, and if required the tapes can be wiped and used again. The machine's main use is the storage of complete programmes or extracts, though it is claimed that the resulting material can be edited fairly easily. This, however, was not demonstrated.

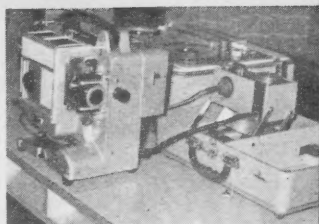
SOUND SYSTEMS

Two methods of adding sound to 8mm. film with the aid of the Siemens 800 projector were shown for the first time: The first is a stripe attachment, on which the projector is mounted, containing an amplifier; the magnetic heads are so mounted that the film can pass straight from the lower sprocket over a braking roller to the heads, then on to a film-driven flywheel to which it is held by a pressure roller and back to the lower sprocket, meeting this on the lower side (as opposed to the upper at the first meeting), and then on to the take-up spool. The path over the heads is straight, and the sprung rollers are rubber-covered to provide a better grip.

For loading and reverse running, you turn a knob on the front of the machine to release the pressure roller from the flywheel. The amplifier has separate inputs and volume controls for microphone and pick-up, and level indication is by glow-tube. The complete machine is housed in a carrying case which also serves as a mounting for the loudspeaker. It would reach the German market by mid-1959.

Tape Sync.

The second method uses a synchronising system to start tape which, though employing a tape-driven commutator, works in a different way from other such devices. The commutator, driven by interchangeable capstans for 1½, 3½ or 7½ in./sec., has 24 segments, and there is a similar commutator in the projector attachment, corresponding segments on each commutator being connected by means of a 15ft. long 36-v. cable. During running the phases of the two commutators are compared, the signal being fed to the grid of a thyatron; the resulting



Siemens 800 with tape sync.

(D.C.) anode current is fed to the auxiliary phase of the asynchronous motor, controlling its speed. Relays are provided to start the projector automatically when the tape starts, and to stop it when the tape recorder is stopped; in the latter case, there would, with other systems, be a loss of sync. as the tape recorder and projector have different momenta and therefore different run-down times.

However, the present system has a storage device, by which any difference up to 12 frames either way is automatically corrected when re-starting; accuracy is ± 2 frames. Further, if the tape is on backwards, the projector also follows, making corrections easy; the only proviso is that the recorder must be capable of running backwards at the same speed as forwards, i.e., must be of the reversible variety. The lamp is automatically switched on and off when starting and stopping. A lever is provided to change speed, so that both 18 and 24 f.p.s. can be used.

If required, by operating a switch on the tape commutator assembly, the projector will only be started and stopped by a contact strip attached to the back of the tape. Thus it is possible to have introductory and play-out music without the projector running.

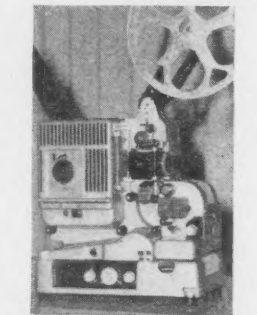
The thyatron control unit and relay are built into an assembly which is mounted on the rear plate of the projector, and connected to a tag-board on the transformer. Existing machines already carry the necessary connections. The assembly must be removed for silent running.

Development Model

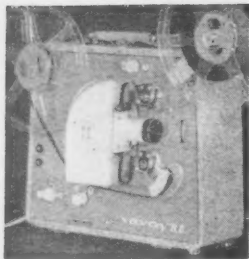
The unit shown was only a development model, and no information on when it was likely to be available was forthcoming. Price would very roughly be in the 500 DM class.

The magnetic sound attachments for the 16mm. 2000 projector have been modified to give a superimposing facility, the amount of erasing of the previously recorded track being controllable. As already mentioned, the 2000 projector can be built up on a plug-in building-block principle into a number of versions for different uses. The following are available:

Model I: Optical sound only, with 10 w. amplifier and 15 w. speaker in carrying case (3297 DM). **Model II** has a co-axial loudspeaker system, but is otherwise similar (3067 DM). The sound head is easily attached to the projector, which is fixed with catches on top of the amplifier, the necessary connections being made automatically without the use of loose cables. The amplifier has provision for use of a microphone with a separate volume control, and also has a line-out feed,



Siemens 800 with stripe attachment.



Savoy B8 (Sito).

which may be fed to a 50 w. P.A. which is available for use in very large halls. By means of an adaptor the machine can be used for replay of magnetic sound.

Model III (4,040 DM), besides a optical, has facilities for recording or reproducing full or half-width stripe, and Model IV adds edge-stripe to this (4,237 DM). Both are used with a Universal 10 w. amplifier, which has provision for recording from the optical to the magnetic track, with additions if required, and has separate volume controls for mike and track as Model I, as well as separate tone controls for high and low frequencies. The recording/erase section is a separate plug-in unit, with a magic eye and provision for superimposition; it can be removed, if required, to prevent accidental erasure.

Model V is for use with a separate 8mm. magnetic film which runs synchronously with the picture film on a "deck" at the rear of the projector. There is no provision for single-system sound, either optical or magnetic (4,213 DM). Model VI is similar but uses a separate 16mm. film in place of the 8mm. (4,403 DM). Model VII combines Models III and V, i.e., has optical and full and half-width stripe as well as a separate 8mm. film, allowing transfer between them at will (4,900 DM). Model VIII (5,097 DM), like IV, adds edge-stripe facilities, and Models IX (5,090 DM), and X (5,287 DM) are similar to VII and VIII but use a separate 16mm. film in place of 8mm.

Building-Block System

These various projectors assembled on the building-block principle have been available for some time in Germany, but a new introduction at Photokina were four models using a built-in 4 w. amplifier, to which the projector is attached permanently by a hinge (provided so that the inside of the amplifier is accessible for servicing). The amplifier is intended basically for magnetic and optical reproduction, but has provisions for fitting internally an oscillator for erase and bias so that magnetic recordings can also be made. Model XI is for optical sound only (2,469 DM), and Model XII for replay of optical and full and half-track magnetic recordings (2,711 DM); Model XIII (2,896 DM) adds magnetic recording to the functions of XII, and finally Model XIV has provisions for edge stripe as well (3,094 DM).

There are also special models equipped for showing stills by remote control (2,177 DM), and one version for target-practice in which the film is

stopped and a still frame shown when the microphone picks up the sound of a shot. (8,665 DM). This model also has a relay which automatically advances the three paper rolls forming the screen.

A moving target is projected on the screen. When the gun is fired at the target, the film automatically stops and a light behind the screen shines through the bullet hole, enabling an exact estimation of aim to be made. On restart, the three superimposed rolls of paper forming the screen are moved in opposite directions, covering up the bullet hole ready for the next shot. Also shown was an endless-loop attachment for the 2000, which features automatic starting at "re-set intervals and/or times.

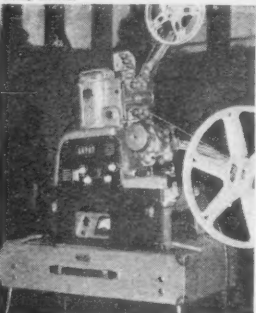
Another exhibit on the Siemens stand was the Lamicord 16mm. striping machine, for large-scale users; it uses Scotch rand laminate Type 121, coated on a special cellophane backing, and applied to the film (which has been pre-coated with a special adhesive) under pressure and heat, after which the sandwich is pulled through a high humidity cabinet which softens the cellophane so that it can be stripped off. The tape is automatically slit to width on the machine.

Simplex-Ampro Ltd., 167/9 Wardour St., London, W.1.

SOUND SYSTEMS

Ampro introduced two stripe attachments for their New Educational projector, one for recording and playback, and one for playback only. The amplifier of the former clips on to the base of the projector, while the head assembly, though easy to fit, should preferably be fitted by an authorised agent. The attachment can use full, half or edge-stripped tracks, and provides sufficient gain in the pre-amplifier to fully load the main projector amplifier to its rated output. A peak-level recording meter is incorporated, and the heads can be adjusted for azimuth by the special key provided. If required, the erase head on the recording model can be easily removed, making accidental erasure impossible. A red warning light glows when the switch is turned to "record."

The stand was shared by Vinten Ltd., who showed a number of heavy camera supports for professional cameras, including a small rolling-legs tripod that could be used for dolly-shots.



New Educational (Simplex-Ampro) with magnetic attachment.

SITO, Rue de l'Avenir 12, Fontenay-s-Bois, Seine.

PROJECTOR

The Savoy B.8 projector made by this company is built into one half of a wooden case. It features 4000 spool arms, the 8 v./50 w. reflector lamp, forward and reverse running (but no forward run without lamp), a book-form gate that opens 100 deg. for threading and cleaning, has fixed edge-guides and the smaller aperture in the front part of the gate which is sprung, claw engaging perforations 2 and 3, and connection for room light. The sprockets have thirteen teeth each, with a boss on the top sprocket to provide a drive to a loop-synchroniser (13-tooth sprockets seem to be the standard for loop-sync. drive units in France — several French manufacturers use them). A plug for connecting the synchroniser into the motor circuit is provided.

The series motor is wound for 115 v., and there is a plug inside the machine for changing the tap on the autotransformer which also feeds the motor on higher voltages. Two rollers are positioned just below and in front of the lower sprocket, and these guide the film during running and particularly during winding. The lens is a 20mm. f/1.5 Cimarast. Price: 73,000 Fr. or 320 DM.

Som-Berthiot, Paris 20^e, 120 Bd. Davout.

LENSES

Berthiot showed the recently introduced Pan Cinor 36 Reflex, which is replacing the Pan Cinor 36. New cine lenses included a series for 16mm., a 15mm. f/2.8, 25mm. f/1.8, and 75mm. f/3.5. For 8mm. the following set has recently become available: 6mm., 12.5mm. and 35mm., all at f/1.9, and a new lens, 18mm. f/1.8, which is claimed to have specially good definition.

A number of lenses for covering various television pick-up tubes, including vidicons, were also on show, and one fitted with electrical remote focusing and zooming was demonstrated on a remote-controlled camera, which was operating throughout the duration of the show. The operator sitting at some distance from the camera had no difficulty in picking out people from the crowd at will, and following them moving about.

Sonocolor S.A. (British agents: Tape Recorders (Electronics) Ltd., 784-788 High Road, Tottenham, London, N.17).

This company specialises in the manufacture of magnetic stocks of all kinds, including perforated Mylar tape. A striping machine, type SCE2, can stripe films of all gauges (35 to 8mm.) in a variety of ways, 17 of which were on show, including full-width coating (except perforation area) and edge-coatings. The standard brand of tape supplied by the company is on PVC base.

Also on show was a small, semi-automatic tape splicer, the CM6, made almost entirely of moulded nylon and costing 18 DM. It can be used for splicing with cement or with adhesive tape, and is particularly suitable for the latter. The tape to be spliced is laid down with a small overlap in the channel and clamped by two nylon arms. The central arm is then brought down, and a blade in it automatically cuts both tapes at 45 deg. The arm is

raised again, and a piece of adhesive tape is applied from a roll, care being taken that its edge is near the far side edge of the magnetic tape, and does not overlap it.

The central arm is then brought down again in its rear position, when it automatically cuts off the adhesive tape flush with the nearside edge of the magnetic tape, and at the same time applies pressure to stick down the latter. This completes the join, which takes less time to make than describe. A professional editing bench for tape was also shown.

"Spacial"—A. F. Matagne, Passage Lemonnier 44, Liege.

A fairly simple mock-3D system for cine and slide projectors was demonstrated, unfortunately only with slides. It operates on the principle of splitting the image from a normal film or transparency into two parts, passing each through a polariser orientated at 90 deg. to the other one, and throwing the images with a small separation on to a screen. The screen has a semi-deckled edge top and bottom, and the audience wear polaroid spectacles for viewing.

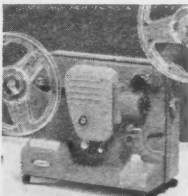
Actually what is perceived is a flat image in a plane considerably behind the plane of the screen, and this gives it a kind of three-dimensional effect. If required, the projector attachment can be turned through 180 deg. to put the image in front of the screen, but this is not so successful. The whole effect depends on the screen being visible, and acting as a frame to a window through which the picture is seen.

The demonstrations were held in a room in which there was a fair amount of daylight, and we should imagine that the effect would be far less were the screen in total darkness and therefore invisible. The deckled edges are there to provide against this, no doubt. Some of the audience watching the demonstration were convinced that the picture they were seeing had true depth, but in fact this is impossible to achieve without two slightly different images being projected to the two eyes. We should think that if the pictures were projected on to the centre of the screen in total darkness, so that the position of the screen could not be determined, all of the 3D effect would vanish, and the picture would simply appear as a flat one at a distance further away than that of the (invisible) screen.

W. Steenbeck & Co., Hamburg 23, Hammer Steindamm 27/9.

EDITING EQUIPMENT

This firm showed a large range of editing equipment for professional users, both 35mm. and 16mm., and



Cimalux (Zimmermann). See page vii.

including a version for CinemaScope. Most of the newer machines seem to utilise back-projection on to translucent screens in place of front projection used till now. They have provision for running a separate magnetic or optical sound track at the front position of the table, instead of the rear, as previously. This is no doubt due to the different design of the optical system for rear projection, but we would have thought that it is not as convenient for the editor who handles a lot of silent film since the rear track is not so convenient to reach as the front one.

An interesting version for television use was a machine with a built-in vidicon camera fitted with phase reversal and therefore able to show positive pictures from a negative original on one or several monitors. As most television news in this country is transmitted from negative, no doubt this new model will be welcomed by the editors and production staff.

Another interesting model was for use with sound tracks which have been re-recorded on a pilot-tone system; this the original tape recorder is normally started before the camera (to come up to speed), and when this track is transferred (on an automatic



Cinema D8B (Zimmermann).

machine) to sprocketed film, the blank sections have to be cut out before rushes can be seen. On this special version of the Steenbeck, the picture film is automatically started when a recorded track comes along, and stopped again during the next break.

G. A. Steinheil Söhne G.m.b.H., Munich 8, Gernersheimer Strasse 10.

LENSES

Steinheil showed an interesting innovation, a 7 x 50 binocular which could be used as a tele attachment for miniature and roll-film single and twin-lens reflex cameras, prolonging the effective focal length 7 times. The idea as such is not new, for attempts have been made to use binoculars in this way before, but in this case special provision is made for mounting the binoculars on a camera, by allowing the eye-piece lens to be brought close enough to the camera lens to avoid vignetting. On twin-lens reflex cameras the second half of the binocular fits in front of the finder lens.

The makers state that only reflex cameras are suitable because of the extremely shallow depth of field and small angle of view. There is no reason why this construction should not be used with reflex cine cameras, such as the Bolex H.16 Reflex, Camex, or Webbo Scope, even with cameras



Cinemat 88 (Zimmermann).

having a critical focuser like some of the Bell & Howell 70 series, the H.16, Sankyo, etc. The only difficulty in the latter cases might be in viewfinding.

Telefunken G.m.b.H., (British agents: Welmecc Corp. Ltd., 147 Strand, London, W.C.2.).

SOUND SYSTEMS

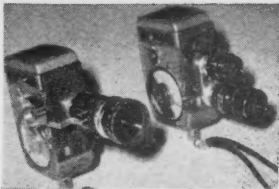
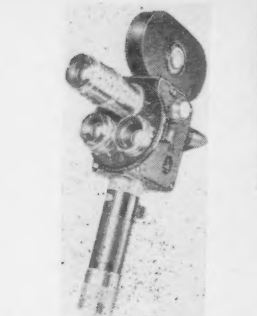
On show was a laboratory prototype of the Telechron II synchroniser for synchronising projectors to tape recorders. At present it can be used only with a projector with a built-in commutator, such as the Bauer. It is a development of the Telechron I which is used for slide projector shows, employing a second head in the tape path to read off pulses on the tape (which may be carrying a music accompaniment or explanatory speech) to actuate an automatic slide-changer mechanism on the slide projector. For the Telechron II a head for reading the second track of the tape is also built into the tape recorder, and a connection is led out to a small control box, which also has leads to the mains and to the projector.

Little information as to the functioning of the device was available, but as far as we could determine it operated by putting 1,000 c/s pulses with a repetition rate of 16 per sec. (divided down from the mains) on to the second track of the tape during recording. On play-back these pulses control the speed of the projector, probably driving a change-over relay which then operates in a similar way to a tape-driven commutator in the Bauer system, namely, on a phase-comparison basis. There seems no reason why the mains-derived pulses should not be replaced by some generated by a contact in the camera, and thus the system used for sync. shooting.

Tape Recorders

Like the Telechron I, the equipment is also usable for slides. The control-box has piano-key switches for on-off, pulse recording from mains for cine, single-pulse recording for slide-projection (by push-button), cine play-back, and switches for correcting any sync. errors by temporarily altering the projector speed.

A number of new tape recorders were also on show. These included the Magnetophon 75, which, with a new ultra narrow gap in the tape-head, is claimed to have a response of 60 to 16,000 c/s at 3½ in./sec. and to 9 Kc/s at 1½ in./sec. (though a flat response over this frequency range is not claimed).



Left: AK16 (VEB Kinowerke).

Above: 8S and 8T2 (Yashica).

There is provision for fitting a superimposition device, which gives a slow fade-in and out, and the apparatus is equipped with remote-control start and stop which makes it particularly suitable for use with the Bauer sync. system. Price: 499 DM.

A second recorder of interest is the Magnetophon 85, in which a measured frequency-characteristic is included with each instrument sold. The response is claimed to be ± 3 db between 30 and 20,000 c/s., at 74 in./sec., and to 15 Kc/s for 34 in./sec., the dynamic range available being at least 50 db. A superimposition device which mixes in the superimposed signal is built-in. The pre-amplifier valve filaments are fed with d.c. to cut hum levels. Output is 6 w. (push-pull). Price: 759 DM.

Various microphones and a two-way mixer are available. A new machine for the professional and semi-professional user is the M23. This has a built-in 4-channel electronic mixer, the inputs being respectively 0.25 mV/200 Ω , 5, 15, 100 or 500 mV/500K Ω (via a built-in attenuator), and 1 V/1 M Ω . A monitoring head is provided, so that the recording can be monitored either direct or from the tape, and the output is normally 1 V/600 Ω , though a P.A. and loudspeaker can be built-in if required.

VEB Kinowerke Dresden, (British agents: J. J. Silber, Ltd., Bedford House, 40-46 Lamb's Conduit Street, London, W.C.2.).

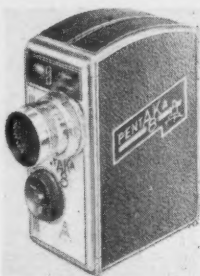
CAMERAS

Among the innovations on this stand was the AK8 8mm. camera in various colours (grey, beige, green and blue), and a semi-automatic coupled exposure meter for it, the Abephot. This is attached to the front of the camera by one screw (current cameras already have a threaded bush fitted for this purpose, and it can be fitted to older models by the manufacturer's agents), and an operating lever protruding through the side of the attachment is fitted to the lens by a ring carrying three grub screws.

The lever also operates a simple shutter over the built-in photobell, and once the device has been installed it is only necessary to bring two pointers in the viewfinder together and the correct exposure is automatically set. The fixed pointer can be pre-set for film speeds of 12 to 200 ASA or 12 to 24 deg. DIN. The Abephot should be on the market by March 1959, and will

cost 90 DM in Germany. (Price of AK8 is 198 DM or £24 in Britain).

Another new camera recently introduced on the Continent is the Pentaka 8, a more elaborate version of the AK8. It is fitted with interchangeable lenses in a special bayonet mount, and has variable taking speeds (8, 16, 24 and 48 f.p.s.) and single-frame; the backward feature is retained, as is the three-way starting button for normal and lock-on run and single frames. The finder is provided with masks for 25 and 40mm. lenses, and has parallax compensation down to 4m. (= 10in.). The lens fitted is a 124mm. f/2 Jena H (similar to the West German Zeiss



Pentaka 8 (VEB Kinowerke).

Biotar) which focuses down to 4m. The camera should become available in March 1959. Price: 315 DM.

Also on show was the AK16 professional 16mm. camera, with mirror shutter. It has a three-lens turret, and can be fitted with 100, 200 or 400f. magazines which simply plug in to the top. They contain all the necessary sprockets and the rear part of the gate. The three normal lenses fitted (in special bayonet mounts) are the 12.5mm. f/2.8, 25mm. and 50mm. f/1.4 by Jena, and these have the aperture controls coupled together by means of gearing. Other lenses available include an 80mm. f/2.8, 135mm. f/4, and longer focal lengths to 600mm. The shutter is variable, even when running, from 0 to 180 deg.

A variety of motors is available, the usual one being a 12 v. battery-driven motor with governed speeds of 12, 16, 20, 24 and 32 f.p.s. This can be fitted either underneath the instrument (for hand-holding), or at the side (when the camera is mounted on a tripod). This motor has electrical braking, giving a quick stop, and at the same time ensuring that the camera stops with the reflex shutter set for viewing. A hand-

crank is available for forwards or reverse cranking.

Other motors include one for synchronous running from 220 v. a.c. mains, a spring-driven motor which is wound by a lever, and can run the camera for all speeds 12 to 48 f.p.s., and single frames, and a special high-duty motor which will operate from 3 to 96 f.p.s. in the forward and 2.3 to 19 f.p.s. in the reverse direction. This also works off a 12 v. battery. A number of accessories for specialised uses are also available. Price: approx. 4,500 DM.

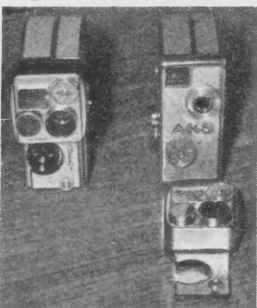
On show, too, were Pentovar 16 zoom lenses. One model, with a maximum aperture of f/2.8, has a zoom range of 15 to 60mm., or, with a rear attachment fitted, 25 to 120mm. It is available in mountings for the AK16 and in standard C mount. Price is about 2,150 DM, but neither lenses nor the AK16 are likely to be available on the British market. The Pentax 8mm. animated viewer and rewind was also exhibited (1,112 DM).

Yashica Optical Ind. Co. Ltd., No. 8, 1-chome, Nihombashi-Muramachi, Chuo-ku, Tokyo.

CAMERAS

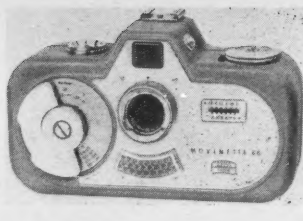
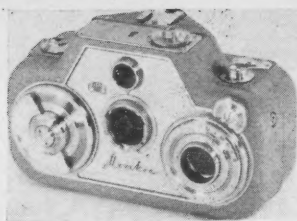
Two 8mm. cameras were shown: the 8S and 8T2, the latter being a twin-turret version of the former, with variable speeds. Both are roughly the shape and size of the Bolex C and B8, and the specification includes interchangeable lenses in standard D mount, a zoom-type finder for 6.5-38mm., die-cast body with hinged door, variable speeds of 8, 12, 16, 24, 32, 48, and 64 f.p.s. (on the 8T2 only) single frame by cable release, ratchet wind of spring, sprung, non-retracting claw engaging removable 1 from the rear, and sprung, removable pressure plate.

Both can be fitted with the Yashica zoom lens, which has a focal length variable from 13 to 38mm. and a maximum aperture of f/2.8 (and stops down to f/16), and focuses down to 5ft. A separate viewfinder is unnecessary with these cameras, as an ingenious linkage has been devised by which the zoom viewfinder of the camera is coupled to the lens. Operation is by a knurled wheel which screws into the single-frame cable release socket, and couples the two components together by two rigid links. A wide-angle adaptor for the zoom lens reduces the focal length to 8mm., but the focal length cannot then be varied. Price:



Right: AK8 and Abephot. Left: The two combined.

Movikon 8B.



Movinette 8B (Zeiss Ikon).

8S with 13mm. $f/1.9$ Nominar, 249 DM; with zoom, 489 DM; 8T2 with 13mm. and 38mm. $f/1.4$ Nominars, 498 DM; with zoom, 540 DM.

Lenses available are a 7-element focusing 6.5mm. $f/1.4$ (219 DM), an 8-element fixed-focus 6.5mm. $f/1.9$ (129 DM), a 5-element focusing 13mm. $f/1.4$ (147 DM), or a 4-element focusing 13mm. $f/1.9$ (114 DM.), a 5-element focusing 25mm. $f/1.8$ (147 DM), a 9-element focusing 38mm. $f/1.4$ (165 DM) or a 5-element focusing 38mm. $f/1.9$ (126 DM), and a wide-screen adaptor with an anamorphic factor of 1.5 (177 DM).

Zeiss-Ikon A.G., (British agents: Peeling and Komlosy, 181 Victoria Street, Dunstable, Beds.).

CAMERAS

New cameras on show include the Movikon 8B with built-in semi-automatic coupled exposure meter. The characteristic transverse construction has been retained; the meter is built into the front on the opposite side to the winding key. The iris on the photo-cell is coupled to that in the taking lens, and can be operated by a serrated-edged wheel which comes conveniently to hand. The meter needle is visible in a special aperture in the viewfinder; it has only to be aligned with a notch for the correct exposure to be set. The exposure can also be read off an external scale round the mount of the cell.

The meter can be set for film speeds from 12 deg. to 27 deg. DIN, and for all running speeds. The finder of the camera has been redesigned, and now gives an almost life-size image with automatic parallax compensation down to 8in. by means of an internal, sliding mask, and individual eye-piece focusing. The lens fitted is a 10mm. $f/1.9$ Tessar, with a bayonet mount on the front to take w.a., tele, and other attachments, though the bayonet also carries a thread for attachment of the older accessories. The number of film speeds has been increased to six, and now goes from 8 to 64 f.p.s.

For Focus Checks

A new footage-counter, operated by a ratchet from the mechanism, has also been fitted; this re-sets itself automatically when the camera door is opened. In the pressure-plate is an aperture which is normally covered by a slide, but which can be opened, and with a piece of matt film in the gate can be used for lining up titles and checking focusing, etc. The camera is appreciably heavier than the ordinary Movikon, but is still comfortable to hold. It should by now be on the market, at least on the Continent. Price: 525 DM.

A new version of the Movinette 8B, which will replace the existing one, was also on show. The exposure meter cell now has the shape of the segment, and is coupled to the lens iris. The two meter needles to one side of the camera top plate must only be brought into coincidence for the correct exposure to be set. They are not visible in the finder. The same bayonet mount on the front of the lens as in the Movikon 8B has been fitted, and the spring motor has been improved to give a longer run. A single-frame release has also been added. The camera should become available in early 1959, and costs 310 DM. The Movinette 8 without exposure meter will continue to be available. All the cameras have sprung, non-retracting claws engaging perforation 2.

PROJECTORS

A new projector, the Movilux 8A, was introduced at the show. It is extremely small—only 7×10 in.—and is built into one half of a die-cast case. The spool arms, which fold over for storage, have 400ft. capacity. The lamp used is the 8 v./50 w. reflector, and the projection lens is the new 6-element 20mm. $f/1.3$ P-Sonnar. The front half of the gate is sprung, and there is fixed edge-guiding on the non-perforated side; the front part can be removed, complete with lens, for cleaning. The claw, as in all Zeiss projectors, is matched to that in their cameras, and engages perforation 2. The two 12-tooth sprockets have fixed roller-type retainers.

Drive is by asynchronous motor, but the machine has no provision for driving the Moviphon tape recorder attachment. The normal speed is 18 f.p.s., but a remote control resistance can be fitted which alters the "slip" in the motor, and can slow it down to 14 f.p.s. or intermediately. The transformer is tapped for 110, 125, 150, 220 and 240 v. mains. A plug-in loop synchroniser is available, and described in the section on sound-systems below. The projector will be on sale in Germany early in 1959, at about the same price as the 8B, which will continue to be available, (420 DM).

SOUND SYSTEMS

A loop-synchroniser for the Movilux 8A was also shown. It is fitted between

the spool arms of the projector, and connected to it by a lead which replaces the shorting plug normally fitted. The unit carries a sprocket driven by the film, and this drives the tape capstan (for 3in./sec. only) which pulls the tape over the usual type of swinging arm, thus altering the resistance in the motor circuit to regulate the projector speed in the usual way.

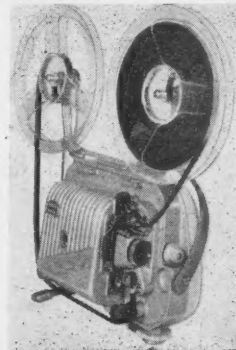
Starting is automatic, as when the loop is pulled tight, the motor is stopped and the lamp extinguished. When the tape recorder is started, the projector will follow. The lamp has to be switched off before the projector is stopped, since, despite a special heat-filter in the optical system, the film is liable to be burned if the projector is stopped by switching off the recorder. The synchroniser should be available in early 1959 and will cost 87 DM.

New Stripe Machine

Another debut at Photokina was the new version of the Moviton 8mm. stripe machine (the original version, shown at the last Photokina, never went into production). It, too, is fitted inside one half of a die-cast case, and uses the 8 v./50 w. reflector lamp. It has 1,000ft. spools, asynchronous motor drive, and running speeds of 16, 18 and 24 f.p.s. forward and reverse.

The front part of the gate is sprung, and hinges forward 90 deg. for cleaning, etc. The claw engages perforation 2, and has a quick pull-down, the cut-off sector of the shutter being 36 deg.

Fixed and sprung edge-guiding is provided for the film in the gate, and a reflection-type heat-filter is interposed between the lamp and the film. A single switch controls all the functions of the projector and amplifier except the lamp, which has a separate



Movilux 8A, ready for transit and in use.





Zeiss semi-automatic 8/16mm. splicer loop synchroniser for Movilux 8A.

switch for burning at full or reduced brilliance—useful when making recordings. A hand rewind is geared to the top spool, or alternatively motor rewind can be obtained by changing reels. The lens fitted is a 20mm. f/1.3 Zeiss P-Sonnar.

Three sprockets are used for driving the film, with side-sprung retainers, the sprocket below the gate being sprung loosely on its shaft. The straight-through sound head incorporates a flywheel which is driven up to -5 per cent. of the film speed for quick starting, the rest of the drive being by friction from the film itself.

The film is pressed to the flywheel by a rubber pinch-roller, which is automatically brought into use when "record" or "play" is selected on the control switch. Approximately 3 to 5 seconds running-up time is needed for the loops to stabilise and the speed to settle down, then recording can commence. The recording head is placed at the internationally recommended distance of 36 frames ahead of the picture gate.

Transistorised Amplifier

The transistorised amplifier built into the machine is very similar to that in the Moviphon tape recorder (for use with the Movilux 8B), and has a gain of 20,000. It, too, has no p.a. stage built in, and is meant to be used with either an external amplifier or radio (fed into the P.U. sockets), or with the Movivox. The output is about 1 v. at 4,000 R.

The microphone input can also be used for public address work, even when the machine is playing from stripe. Frequency response is quoted as ± 3 db between 80 and 7,000 c/s at 16 f.p.s., with a dynamic range of at least 45 db (at 1 Kc/s), and flutter less than 0.5 per cent.

The Moviton can also be used for driving, and in conjunction with the Moviphon tape recorder, making more elaborate track compilation possible by re-recording. It should be available by

the middle of 1959, and cost 1,900 DM. The cost of the Movivox, if required, is 330 DM.

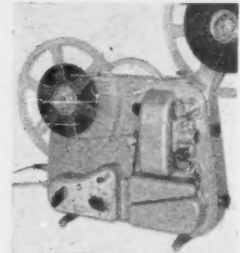
Zeiss have entered into negotiations for making stripe 8mm. copies of cinema films available on hire and possibly for purchase by home users. No information as to the age of the films likely to be made available was forthcoming. The firm also introduced an 8 and 16mm. splicer, with semi-automatic working. The splices are made close to the frame-line, and are claimed to be almost invisible.

G. Zimmermann, (British agents: J. J. Silber Ltd., Bedford House, 40-46 Lomb Street, London, W.C.1.).

CAMERAS

A new introduction was the Cimatic 88 fully automatic coupled exposure meter 8mm. camera. Unlike most other such cameras, it uses a photo-resistive cell in conjunction with a miniature RMI mercury battery to operate the meter movement which drives the iris; a greater sensitivity is obtainable this way than with a photo-emissive cell, this camera being scaled for use with films ranging in speed from 9 to 27 deg. DIN. The cell "sees" an angle of 25 deg., similar to that of the taking lens.

The stop in use is visible in the finder, and manual setting of the



aperture is possible by turning the knob above the lens. This also has a "test" position, in which the lens iris should be fully closed. The non-retracting sprung claw engages perforation 2 through the back of the film. The lens fitted is a fixed focus 13mm. f/1.9 Steinheil Culminon, and w.a. and tele-adaptors will be available. The spring motor will run 7½. of film per wind, and is fitted with an auto cut-out.

There is a single frame release. The camera should become available in March 1959, and cost about 480 DM.

A second new camera shown was the Cima D8B, fitted with a semi-automatic coupled exposure meter of the follow-pointer type. The photo-emissive cell includes an angle of 27 deg. Provision is made for film speeds of 10 to 21 deg. DIN. The lens fitted is a fixed focus 13mm. f/1.9 Iscoplan, and w.a. and tele-adaptors are available. Otherwise the camera is similar to the Cimatic 88. Both use lapped gate-runners for maximum smoothness, and the pressure-plate supports the film all round the gate aperture. The camera will be available in January 1959 on the Continent, and is likely to be imported into the U.K. Price: 315 DM or about £45 in G.B.

The Cima D8 and D8A were also exhibited. The latter differs from the D8 by having four running speeds and a Culminon lens in place of the Westarit.

PROJECTORS

A new projector, the Cimalux, uses the 8 v. 50 c.p.s. mirror lamp and asynchronous motor, is of die-cast con-



Moviton 8mm. stripe projector, in operation and ready for transit. It can also be used in conjunction with the Moviphon tape recorder.

struction and has piano-key type switches. A pilot lamp is built in, and provision is made for motor rewind. A twin claw is fitted, the film being normally engaged in perforation 2. The two sprockets have fixed roller type retainers, and the design is a little unusual in that the lower sprocket is underneath the lamphouse. The lens is a 20mm. f/1.5 Isco Duotar, and there is a safety shutter in the film path. The spool-arm capacity is 400ft., and motorised rewind is fitted. The projector should be available in mid-1959, and cost 315 DM.

SOUND SYSTEM

A special version of this projector, the Cimavox, was shown in mock-up with a built-in loop synchroniser. This version uses a series motor with a resistance controlling the speed adjusted by the size of a loop in the film path. It, too, should be available in mid-1959, and cost 390 DM.

This part concludes our Photokina survey. The complete guide (parts 1 and 2 were published with the December 1958 and January issues), totalling 32 pages and over 30,000 words, constitute what we believe to be the fullest, most detailed survey of its kind ever published. We have tried to tell you of everything new or unusual. If we have accidentally omitted anything, we ask the indulgence of the manufacturers concerned.

Only one more feature remains to be described —

the Cinetarium. This new form of film presentation merits attention by the amateur since a miniature version of the system, on 8mm., was also shown at Photokina (but not demonstrated). We shall be publishing details, with illustrations, next month.

Finally, we would like to thank exhibitors who so freely gave information requested and, in particular, Messrs. and Ausstellungen-G.m.b.H. and Messrs. Multiblitx and Metz (Macablitx) for their assistance in the compilation of this report.



Frame Line Tremor

By SOUND TRACK

UNSTEADINESS due to wrongly-perforated film is growing rarer: it is diagnosed by adjacent frames differing in steadiness during projection when examined by pushing the framing lever to one extreme. Unsteadiness due to the projector is similarly diagnosed by examining the frame lines between adjoining frames: if these move bodily, the fault lies with the projector.

If on projection the frame lines fluctuate in thickness, then successive frames must have been differently located relative to their sprocket-holes during filming, and this is a camera fault. It is almost always due to the take-up dragging the film slightly beyond the correct claw stroke position, which in turn is due to some upset in the rather fine balance that has to be maintained between gate tension and take-up pull in sprocketless cameras, i.e., in the overwhelming majority of 9.5mm. and 8mm. cameras.

The importance of vertical steadiness lies in the fact that any displacement at the projector gate is magnified in the ratio throw/focal-length-of-lens by the time it reaches the screen. With a 1in. lens and a throw of 12ft., this magnification is 144, and a displacement of a thousandth of an inch causes a shift of more than an $\frac{1}{8}$ in. on the screen, which has two ill-effects: it blurs image sharpness and it may give a sickening rhythmic swaying up-and-down. Remembering that the film is shown at 16 f.p.s., it is not hard to visualise that something occurring every alternate frame or every third or fourth frame sets up a beat, to which the human eye is extremely sensitive.

Projectors are remarkably free from unsteadiness troubles, but 8mm. cameras are not. Make to make, and model to model, performances vary from very good to very bad. The vast variety of idlers, catches, rubber-covered posts and bits of sprung guides is only too clear a pointer to this inherent snag in a sprocketless camera. It matters less in 9.5mm., which is normally only magnified half as much on the screen as 8mm., although with the advent of new 9.5mm. emulsions which, though only slightly different in thickness and frictional properties, definitely required a re-setting of gate or take-up tensions, the trouble reared its head again.

Even the man who knows practically nothing about dynamics must see the hazards of trying to balance this accurate register against the need to achieve a reasonably tight wind-up and the different impulse given to each frame as the camera speed varies. With a sprocket, drag from supply spool and pull from take-up spool are isolated from the gate, and the designer has a chance, although his task is still onerous, due to the fact that the friction characteristics of the film vary with age, humidity and temperature.

You cannot get over the trouble by a heavy gate pressure-plate spring loading, because this abrades the film and causes scratching and the build-up of emulsion. One answer may be the use

of new anti-friction materials: a sure answer is the provision of a sprocket, though this terrifies the sales departments as, perhaps rightly, it is felt that the camera then becomes too difficult to load!

Now for some practical advice . . . I diagnose what I call acceptable vertical steadiness in a sprocketless camera when the frame line gives no more than a very slight occasional tremor in its thickness. Anything more marked, and any cyclic variation, should prompt the user to send the camera, with the film, to the maker or agent for putting right. The putting right consists in re-doing the factory tests, i.e., measuring the friction of film in gate, measuring take-up pull at start and end of reel, and ensuring that the guides and idlers are in new condition.

On the credit side, acceptable steadiness is certainly to be found in the majority of 8mm. films, particularly those shown on not too large a screen; and it is important, while occasionally checking by watching the frame line for a moment that all is well, not to let an unsteadiness phobia overcome your judgment.

SPLICE JUMPING

ANOTHER dangerous phobia is sensitiveness to splice-jumping. The man who has edited his film knows where the splices are and cannot help but be slightly conscious of them. He gets warning, so to speak, that they are coming and can thus look critically, when like as not he will discern some slight imperfection. Not so the audience, who are (or should be) interested in what the film has to say or show.

Where splices really do cause trouble, the most common causes are excess cement and old cement. The former does two things: it distorts the film so that the splice does not lie flat, causing a clang as it enters the gate; and it exudes into the sprocket holes so that for two frames (with a twin-claw projector) the film is pulled down too far, and thus for an eighth of a second (a clearly perceptible time) the picture is bodily shifted upwards on the screen. The latter results in joints that come apart, because some of the solvent has evaporated from the cement whilst uncured.

IMAGE SHARPNESS

THERE is no standard for image sharpness on the screen: one can only go by what is accepted. An 8mm. film should look acceptably sharp when viewed at a distance equal to three times its width, but in my experience this is the limit and will only be met consistently with the best apparatus. Few things annoy an audience more than an unsharp picture; they far prefer to see it smaller and sharper. So it is best not to use a projection lens of focal length less than 1in.; with shorter focus lenses the projectionist will be further than three picture widths from the screen but some of

his audience might not be. For a given emulsion and photographic quality, sharpness depends solely on magnification; don't, therefore, project 8mm. films to more than one-eighth the screen width of 35mm. transparencies.

DON'T FUSS OVER LENS SETTINGS!

IT IS a nonchalantly-accepted miracle of modern standards and manufacturing and calibrating limits that you can buy any camera, any exposure meter, and any roll of colour film, and by following comparatively simple instructions (less complex than those for cooking an omelette) can screen excellent colour movies every time. Yet manufacturing tolerances have to be allowed in meter, lens iris and camera speed, and in the film manufacture and processing. It is rare for these tolerances all added together to account for even half a stop exposure deviation: there is a greater deviation in what different users regard as "correct" exposure, which depends on several

factors, including projector light output, screen size and type, level of general light in the room, and personal preference for darker, more fully colour-saturated pictures compared with paler pictures that have had fuller exposure.

For these reasons it is being needlessly meticulous to fuss about settings of lens aperture to nearer than half a stop, but, of course, it is an advantage to know which way to favour your settings. If, for instance, your results are consistent but pale, then you are consistently over-exposing by about half a stop, and this correction or some of it can be made as a matter of habit in transferring meter reading to lens setting.

In the matter of lens focus setting the same general considerations apply, but it is a very useful rule when in any doubt to set focus 10 per cent. closer than the key subject, because the depth always extends more behind than in front of the exact distance focused upon, and one almost always wants the background to be as much out of focus as possible.

PERFECT EXPOSURES: The beginner nearly always gets them!

I WOULD guess that today 50 per cent. of 8mm. users have no particular interest in photography. One cannot force one's interest into every phase of a hobby, and acquiring experience in exposure techniques can be very tedious when all the time you would prefer to devote the effort to other things. So this column has always tried to help by indicating exposure short cuts and gimmicks. The Kodachrome guide provides an admirable basis and, incidentally, explains one of the paradoxes of modern amateur film-making, namely, the fact that the first reel, in colour, taken by a beginner with no previous experience, may be perfectly exposed throughout.

Usually the explanation is that subject and sunshine were really typically "average" throughout and that the user was not bothered by "a little learning," which we all know is dangerous. The inexperienced cameraman commonly gets perfect results nine times out of ten as long as he keeps to the usual run of shots in personal and travel films, and sticks to his exposure guide. The automatic and semi-automatic cameras are only a small help to him, but they greatly assist the man who, by nature or through more pressing interests, cannot be careful enough over his filming.

As increasing use is made of automatic exposure setting, we are likely to come across more and more cases of the screen picture being bright enough or consistent enough yet failing to satisfy. Why this should be so is best explained by considering a long shot of a child in the garden talking to another at an upstairs window. If you shoot separate medium shots of the children, you will require approximately the same exposure so that the three shots match. But an auto or semi-auto camera will indicate at least a stop less for the upstairs mid-shot due to sky influence.

So if you are a beginner, take the simple precaution of watching for any departures from the Kodachrome guide, trying to reason out why

there should be a departure, and if (as usually is the case) it is that the camera is being hood-winked by a background effect, then stick to the guide recommendation. Best of all, shoot a frame or two both ways and see which you like best. I'm not, however, optimistic of the beginner taking this advice. He can't be bothered, for it means he really has to do some cutting when the film comes back from processing! Yet he'd find it so worthwhile.

Commentary with Stills

I WISH people would use the term "filmstrip" for series of still pictures, and leave us "film" for movies. The other day I was invited to a technical film which turned out to be a series of stills with a recorded commentary, the latter including clicks at appropriate moments as a signal to the transparencies projector operator to move on to the next picture. One can now also get projectors which automatically advance the next picture from an inaudible signal recorded with the commentary, and they can do it either with filmstrip or with any series of separately-bound transparencies. So now we have T.A.P. (Tape Automatic Projection) put out by Siramco Ltd., of London, W.8.

Certainly, some subjects lend themselves better to explanation from stills-and-commentary than from film, especially introductory material describing new machinery and processes and their scope. Moreover, any system likely to place some discipline on slide-showers will be welcome; by and large they are far more careless as projectionists than we are, and they seem to have no idea of rhythm in timing their pictures. Furthermore, T.A.P. may extend the opportunities for amateurs to practise preparing and delivering commentaries. So on all counts I feel we should take an interest in this new method of coupling recorded commentary with automatic picture-changing.

Odd Shots By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

The Right Moment

I have mentioned before how the apparent speed of a sequence can be quickened by trimming the beginning and ending of the scenes in it. The other day I was reminded of another aspect of this technique.

I had shot material for a montage of office activity. You know the sort of thing: hands typing, writing in shorthand notebooks, signing letters, and holding papers, close-ups of people telephoning, and so on. Theoretically it should have been quite effective; the editor had been pretty ruthless and none of the shots lasted more than five or six seconds.

Yet, while it had almost bewildering variety, it seemed a bit dead. Then I realised what had happened. In shooting material of this kind you produce enough footage of each incident to give the editor a fairly wide choice. A man picks up the phone, speaks a few words and puts it down. Hands open the drawer of a filing cabinet, leaf quickly through the folders, put in document and close the drawers.

The editor, however, had chosen too many of the more tranquil moments: office worker holding the telephone to his ear while he listened and spoke a couple of words in reply; fingers leafing through the folders but the hands not moving. Keeping the same amount of footage, we selected the more active parts of the scenes: a man picking up the phone and starting to speak; another man returning the phone to its cradle; hands slamming a drawer shut. We soon had a sequence which gave an impression of tremendous activity.

Illuminating

"They never let me *light* the scene," complained the amateur cameraman whom I know is capable of truly outstanding work. "They expect me to take only a couple of jiffies over it, and as long as they can get an exposure, that's enough for them." I sympathised with him, but I can understand his impatient colleagues' point of view. It is always oneself who gets on vigorously with the job, always the others who seem to hold things up endlessly while they fiddle about.

With my schedule well adrift, I well nigh burst with impatience and apprehension while the camera boys and Sparks move and adjust, remove and re-adjust lights, make exposure readings (probably of both incident light and reflected light) and then possibly re-adjust again. But I know that good lighting can be the crowning glory of the picture. For it is much more than giving enough illumination for exposure. It

should help to restore the depth and modelling which are lost because the camera has only monocular vision, and it should bring emphasis where the director wants it.

I was again reminded of this when viewing some Super-Ansco daylight lit shots of machines in a factory. They were adequately exposed, but the machines had no depth and the internal details were confused. Then one light in a strategic position was switched on, and the machine receiving this directional illumination almost sprang out from the rest of the scene, vigorous, strong, interesting.

It is the impatience my friend complains of that probably accounts for the uninteresting lighting in most amateur films. Another reason is possibly the relative intolerance of Kodachrome towards contrast, which has given rise to the gospel of "light from the front." The best Kodachrome work I have seen has ignored this decree, but, of course, with intelligence and awareness of the possibilities. These can be learned by anyone willing to experiment.

Making Light Of It

"Photoflood lamps are so greatly overrun that they last only a couple of hours," starts a recent *A.C.W.* article on protecting them. For titling and small inserts, I still use half a dozen I have had since 1938. Admittedly I use them only two or three times a year, but I take no particular precautions. No doubt they will now blow up in protest.

Picture Framing

Introducing a programme of the winning advertising shorts from the Venice Festival was a newsreel which opened with shots of Venice and included the inevitable scenes of St. Mark's Square. Oh! the dozens of times I have seen them in amateur films on Kodachrome and how fascinating it was to see how the professional had handled them in Eastman Colour!



If, unlike the scenes in the Venice film described in col. 2, the scenes you select are difficult to frame, do as Epsom C.S. are here seen doing: add your own foreground interest. (Shot in the making from "Rush-a-Bye Baby.")

Nearly every scene had its foreground object: the Campanile was seen between the pillars of an arch; the canal shots, taken from behind some gaily coloured mooring posts, had a remarkable feeling of depth—when the camera moved, the picture for a moment became almost stereoscopic; in shots from a gondola, the vessel and the people in it helped to frame the vistas.

Four-Cornered Triangle

One of my colleagues was ruling three different camera angles on the plan of a set in which he was going to work, and used only one template for all three angles. It consisted of a piece of Perspex with bevelled edges cut into the shape of an approximately equilateral triangle with one of its sides cut back in a negative angle.

Imagine a solid Perspex triangle ABC. ABC is the angle of cover of your shortest focus lens. From point A on the side AB describe on the Perspex, using a steel scriber or similar tool, a line Ax forming the angle BAX, equivalent to the angle of coverage of your medium focus lens.

On the side BC a similar line should describe the angle of coverage of your long focus lens. This line should be continued to cross the line Ax, and the angle AxC thus formed should be

cut away. A small circular hole somewhere near the centre of this template will facilitate swinging it quickly from one lens angle to another.

Contrast Ratio

I have recently been in touch with three cine societies on a somewhat similar matter. After seeing a public show of some of its films, I wrote to the first, offering to go along to one of its meetings and discuss them in a helpful manner. After nearly two weeks I have had neither reply nor acknowledgment of a reminder.

The second society has just paid me the considerable compliment of inviting me to accept Honorary Membership in appreciation of their having received from me the same kind of co-operation that I had offered the first. A little while ago I gave a talk to the Grasshopper boys and girls. Today I have received the most delightful letter of thanks, even though some of my remarks were really hard hitting.

Bitter "From bitter experience I knew that the greatest bore of the 20th-century is the man who shows home movies to people who have never done an unkind thing to him in their lives."—H. Alex Smith in *Reader's Digest*.

In Search of an Idea for a Film

A caustic dialogue by **HARD FOCUS**

A, B and C are sitting round the table, trying hard to find something to make a film about:

A: "It'll have to be another family film—really, there's not much else to make a film about."

B: "Let's close the window. I can't hear myself think. Those dratted kids are playing about in that half-finished house in the field, again—"

C: "Queer business for those kids. They live all crowded-up in one of those pre-fabs across the road, but they play at being in a palace all day in the shell of the big house. Kind of pathetic, really, isn't it?"

A: "Let's get back to the point, please. It can be a family film about fishing. Old Miss Wilson can play the mother, and young Brian can be her son, and goes fishing—"

B (closing the window): "I see that the old man's still in his wheelchair in the garden at number ten. Every day, when it's fine, he always sits in the same place. Must be pretty monotonous, I should think."

C: "Oh, I don't know. He watches the kids playing, and the people in the houses around, and you should see his excitement when a letter comes, or a parcel—it quite makes the morning for him! He must know every single corner that he can see from that chair, like the back of his hand. Funny, only being able to see the neighbours' heads over the garden hedge. But he must have his big moments when these windows are open in the summer, and he can nearly see inside people's rooms—"

A: "Look, we've got a film to make! Now, as I was saying—"

B: "Well, it's quite a fascinating road. All

sorts of people. We've even got families of Jamaicans in those seedy houses at the corner, then you get more and more prosperous as you come up the hill—except for those pre-fabs, of course; they're really out of class, here! Even the shops in the Parade have a sort of class-distinction about them. Interesting, really."

A: "Please let's get on with this story! Now, when they get Brian out of the river (he's fallen in, you see, and they've been laughing at him because they think there's no fish in that part of the river), well, when they get him out, he's got a big fish in his mouth! Nice pay-off! We could put in a big close-up of his mouth, then show everybody looking surprised! What do you think of it?"

C: "Yes, all right."

B: "Kodachrome, I suppose?"

A: "Oh, yes, Kodachrome all right—I've got the new f/1.9 lens I want to try out, and it would be fast enough for colour interiors, so we must work some in."

(They all get down to writing the script.)

* * *

For all that—you may be thinking—there's really nothing so very dreadful about making a family film with an angling theme. You're right: there isn't. Indeed, it could turn out a first-class effort. Remember that delightful "Oscar" winner of a few years back, Bill Dobson's *Fishers All*? But remember, too, that the domestic comedy of artificial situations is invariably doomed from the start. One of its chief virtues should be its naturalness—and it is their uncompromising naturalness allied to an enquiring mind which does much to help the success of those other sorts of picture. Is there a theme for a film in a road in your town?

9.5mm.: The Present and the Future

By CENTRE SPROCKET

THE MOURNFUL silence which has for long enshrouded 9.5mm. is at last being broken. Pathscope are now advertising their new projectors. At £32 10s., the Mark IX projector is appreciably cheaper than the Gem, on which it is obviously based. But though its general appearance is similar to that of the Gem, several of the same body castings being used, the internal mechanism is entirely new. (Incidentally, I understand that the gears are not nylon, as was rumoured in this column a few months ago.) The lamp is one of the new cold-light types and the lens is a high grade Dallmeyer. A model is to undergo tests by A.C.W. and will be the subject of a full report.

What other apparatus have Pathscope up their sleeves? Well, in April they intend launching their first 8mm. camera and a new 9.5mm. camera. The latter, they tell me, will be as attractive in price as it is in appearance. Shortly after, another new 9.5mm. projector will make its appearance. Most, if not all, of the new apparatus will be on display at the International Photo Fair in May, and its appearance there preceded by a publicity campaign which every 9.5mm. user will surely welcome.

¶ CAMERAS

In the meantime, it might not be a bad idea to count our blessings and see how we stand in the way of apparatus, films and service. First, cameras. The Pathe H is still available in both single speed and multi-speed versions, together with the National II, a somewhat modernised version of it. The Pathe Lido can also be obtained in single speed and multi-speed versions, and, if you're wealthy enough, the semi-professional Webbo M. The Webbo A magazine-loading cameras are no longer produced but are still in the shops. The Pat is also out of production but is currently on sale at a reduced price, and there is quite a plentiful supply of second-hand cameras to be picked up at reasonably low cost.

¶ PROJECTORS

Of projectors, the Gem is still on sale, but the sound version of it, the Son, is no longer made. Specto 9.5mm. and dual gauge machines are among the best value in projectors on the market. Dekko 9.5mm. projectors are not made now, but can still be obtained, often at a reduced price. Among the cheaper projectors, there are the Noris and that veteran, the Ace, which, *if handled properly*, gives a good performance for the price. Unfortunately, it so often isn't. This projector has been the cause of more damaging criticism of 9.5mm. than perhaps any other piece of equipment. But the blame rests more on the user than on the machine.

Reliable second-hand 9.5mm. projectors are in

good supply. The Pathe Vox and Supravox sound projectors present good value for money. The Pax can occasionally be found but appears less popular.

The Monaco is still available but, like the stripe projectors, generally has to be ordered, and is seldom seen in the shops. This is the only projector there is for Duplex film—but Duplex does not seem to have caught on in this country; one never hears of it nowadays.

¶ FILM STOCK

Next, film stock. Pathscope issue SX, a medium speed pan with fine grain, VF, a high speed pan for indoor filming, Kodachrome in both daylight and artificial light emulsions and Pathscope colour (daylight emulsion only). All are obtainable in P and H chargers, Webbo magazines and spools. SX and Pathscope colour have new smooth emulsions which cause difficulty in some cameras. If the camera is adjusted for them, however, they are far more silent in running (particularly noticeable during projection) than other types of film.

Gevaert issue Superpan, a medium speed pan in tins of three 30ft. reloads only, but *chargers for it are no longer made and are becoming very difficult to obtain second-hand*. As I know from my correspondence, many 9.5mm. fans would like to be able to use Gevaert film but cannot do so since they can't find empty chargers to load it into. Bauchet film, slow speed and fine grain, is occasionally seen, also in tins of three 30ft. reloads, sold exclusive of processing, but generally has to be ordered. 9.5mm. positive film is no longer available.

¶ LIBRARY FILMS

During the past three years there has been a drastic reduction in the number of library prints issued for home shows. Only very few are sold direct to amateurs nowadays—the majority go to film libraries. Yet they are much better value for money than the other gauges. For my part, I find it cheaper in the long run to buy than to hire, for you can always exchange reels at relatively small cost. An outlay of a few pounds in building up one's own library is money well spent. One can vary it as and when one pleases, and have the satisfaction of knowing that a fair proportion of the cost is always recoverable if one decides to sell. Note that 9.5mm. sound films cost very little more than silent ones.

The latest Pathscope catalogue (free) is really no more than a list of titles without descriptive matter, and looks extremely thin in comparison with its predecessors, yet it contains a considerable number of films: 288 silent, 102 sound (and 42 on 8mm.). Few will mourn the final disappearance of the 30ft. shorts. The colour cartoons I mentioned recently in this column

were an experiment; few were printed and fewer sold, so there have been no more.

In the matter of accessories, such as rewinders, animated viewers, splicers, titlers, lighting gear, stripe attachments, synchronisers and so on, 9.5mm. is as well served as any gauge. Servicing has in certain cases been poor, but there are a number of reliable firms handling apparatus of all gauges. Patheoscope will service all their new gear themselves.

35mm. Cans for 9.5mm.

Is storage space a problem? Then look out for empty cans originally used for 35mm. film. Those designed for 1,000ft. of 35mm. will easily house two (with some types of reel, three) 900ft. reels of 9.5mm. The 400ft. 35mm. cans will take two or three 300ft. or 400ft. 9.5mm. reels, but the 200ft. 35mm. cans are too small for the 200ft. 9.5mm. reels. 200ft. boxes for 35mm. film, however, fit them, so the cans can be reserved for 100ft. 9.5mm. reels. If you store multi-reel films this way, you should never suffer the annoyance of having to hunt through your collection to find missing parts.

USING A PROJECTOR FOR FRAME ENLARGEMENTS

How does one make frame enlargements? This is a question I am frequently asked. If you have an enlarger and darkroom equipment, the procedure is simplified, but for the cine enthusiast who hasn't, the simplest way is to use a projector. It will not give perfect results, but the enlargements are quite acceptable. The best projectors for the job are the hand-cranked types, such as the Home Movie, Kid or Ace, in which a still of the frame can be projected for a few seconds without burning or buckling the film. If you don't have, or can't borrow, one of these projectors, you may be able to fit a low wattage lamp in your machine and use that instead of the normal one. Providing the filament occupies the same position as that of the other, the results should be satisfactory.

Although the films we use are described as "fine grain," quarter plate (4 $\frac{1}{4}$ in. \times 3 $\frac{1}{4}$ in.) is about the maximum size you can hope to enlarge to without graininess becoming noticeable. This may not sound very large, but it is a fourteen times enlargement from a normal 9.5mm. frame! Since reversal papers are no longer available, you will have to make a negative and print positives from it. It is possible to reverse bromide and contact papers, but this process is not very predictable and is certainly much more complicated, so it is better to stick to the negative-positive method.

Use either a plate or cut film of the size of the enlargement you want. Cut film is cheaper and it is easier for the novice to determine which is the emulsion side in the dark, as notches are cut in the top right-hand corner, when you have the long sides vertical and the emulsion facing you. Cut film is not quite as flat as a plate, but it is certainly

flat enough, and easier to handle—and it cannot be broken.

You will have to place the plate or film in position, emulsion side facing the projector, in the dark. This can be made easier by using a board behind it and fixing pins in it so that film or plate fits neatly between them.

Put a piece of paper in position on the board and focus the frame accurately on it first. Then switch the projector lamp off and, in darkness, place the film in position. The correct time for the exposure can only be found by test. Using one plate as a test strip, four exposures can be made by masking it with a piece of black paper and uncovering a quarter of the plate in successive steps. If you move the paper at intervals of, counting from the moment you uncover the first quarter, 8 seconds, 12 seconds, 14 seconds and switch the projector off at 16 seconds, you will get four quarters exposed successively 16 seconds, 8 seconds, 4 seconds and 2 seconds, which will give you a good guide to correct exposure.

The film will have to be developed in darkness, preferably in a dish. Since contact prints are to be made from the negative, there is no need to use a fine grain developer—an ordinary MQ developer, such as Johnson's Universal, will be quite adequate. After the film has been developed, fixed, washed and dried, prints can be made on contact paper of the same size as the negative. A printing frame will help, but a sheet of glass placed on top of the negative, with the paper underneath, so as to keep the two in close contact during exposure, will suffice. There are handy printing packs on the market for those who have not done much printing before. These contain all the materials needed and are quite cheap.

Remember, if you intend enlarging cine frames, that the film must be wrong way round in the projector gate (or the final picture will be laterally reversed). If you are enlarging from a colour film, use a panchromatic plate or film to obtain correct tone rendering. With black and white film it doesn't matter. Plates such as Ilford R.20 or Kodak P.300 or cut film Agfa Isopan FF are the most suitable. Since they are all panchromatic, they can be used for enlargements from any kind of film, colour or black and white.

Long Run

My comment that my Dekko camera ran a full 30ft. on one winding brought a card from a reader to say that *his* Dekko runs 38ft. before slowing down and will, at a pinch, run even further on one winding. Nevertheless, it is prudent to rewind after each shot. Your camera may be exceptional, but most will not give anything like a full charger length at one winding.

FEW nine-fivers discard their unsuccessful shots. They usually include them in their films. But you *can* put them to profitable use. Take any four, join them in varying order and note the differing effect which each variation gives. You will learn more about editing that way than from reading alone.

That Awful Word!

By JACK SMITH

FILMS demand audiences, and the film maker (whether he's professional or not) cannot regard his work as complete until his picture has been screened before a crowd of people who know little or nothing about it beforehand. (The family or club screening most emphatically does *not* count.) This is the main reason why commercial distribution of amateur films is so very important. Potentially, at least, it provides the audiences. I have been talking to the two men who have most to do with our two most extensive lists of 16mm. non-professional films available on hire.

At the B.F.I. John Huntley is rightly proud of the list of amateur films which appears in his distribution catalogue. There are over thirty titles so far. Clearly, the Institute has a duty to make the best non-professional work available to anyone who wants to look at it, and it is fulfilling this duty. The B.F.I. policy is simple, and to my mind the only possible one. The films are chosen because they are good (or because John Huntley and the other officers of the Institute believe that they are; obviously we are bound to quarrel with one or two of their choices, but this is beside the point).

No allowance is made because a film is the work of non-professionals. It is judged as a film, and by the value of the experience it provides. What the Institute is saying, in fact, is: "Look, aren't these films good? And, by the way, they were made by amateurs," and not "Look, these are amateur films—and aren't they good?" There's a world of difference between these two points of view.

Some of the films have been acquired by direct purchase of the full distribution rights (when the B.F.I. runs off its own prints, at its own expense, from the master positive or negative). In other cases, the Institute has put up the cash for a film to be completed—for instance, the producers may not have been able to afford the cost of an optical track—and has then undertaken distribution as a return for this service. There is a small allotment of money annually for the acquisition of non-professional pictures. A little comes back in hire fees, but most of the films listed have not earned enough to pay back the Institute's initial outlay, and possibly they never will.

The films go out disappointingly seldom, in fact. The cine clubs show hardly any interest—which bears out my feeling that most clubs are simply not interested in real film making. It would be a good thing if every club in the country had a look at a few of these pictures, which might have a better influence on members' own productions than cosy talks on gadgetry and mutual back-slappings every month when they project each others' latest Kodachrome of the roses in the garden.

(I'd like to see an underground movement, staffed by eager young enthusiasts who infiltrated into their local clubs and took over, step by step, the lavish production facilities which are so often available. They might begin the softening-up process by persuading the club to screen some really good amateur films, for once. Of course, their task would be quite as difficult as that of the professional Independent who tries to sell his ideas to a big production company. But they would do a lot of good!)

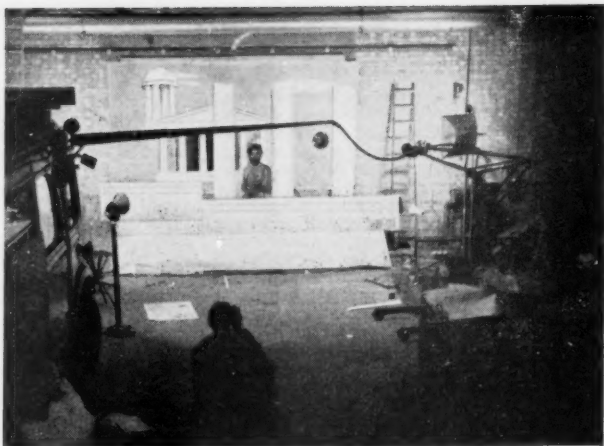
I wasn't surprised when John Huntley told me that it's the word "amateur" which kills. He likes, if possible, to include a picture in some other section of the catalogue. A title in the "Experiment in Visual Arts" pages, for instance, stands a better chance of being asked for than if it were included in the amateur list. Perhaps one day he will cut out altogether that damning word "amateur" and find places for the films elsewhere in the catalogue—or use some other descriptive title which doesn't suggest so dauntingly the animated snapshots and smug originality often called to mind by "amateur cinematography."

Philip Jenkinson, general librarian of Contemporary Films, told me about the non-professional films which his company so gallantly distributes. Again, there are about thirty titles at present.

Bedroom in a garage: Richard Hodkin about to record a scene for Viking Film Unit's colour fantasy, "Narcissus." The lady in bed, who appears in the prologue and epilogue, speaks the commentary which was ultimately transferred to film. There is only one interior setting in this film, but the garage was also used for an exterior, the set-up for which is shown on the next page.



Zeus looks out from his temple in the sky: a scene in the making—shot in a large garage—for the Viking F.U. colour comedy, "Narcissus," which light-heartedly recounts the legend of how Narcissus, spurning the love of Echo, is turned into a flower. The Unit produced last year's "Oscar" winner, "England May Be Home," a documentary about Italian workers in Britain.



"A film is dead as long as it stays in its can," he says. Contemporary provide another opportunity for the amateur producer who wants his films to stay alive. They made an appeal for films, some time ago, and out of the material sent in (much of it worthless) they have managed to find some things which they think deserve an audience. Nowadays Philip Jenkinson isn't quite so keen on receiving anything amateurs will send. He doesn't want any more travelogues or holiday films (unless there's a second *Muscle Beach* lurking somewhere); he doesn't want magnetic striped pictures ("Who can show them, at present?"); he definitely doesn't want 9.5mm. or 8mm. efforts; and he quite rightly loathes unedited horrors which might even provoke complaints at the cine clubs, or on the family screens.

He, too, has learned to fight shy of this awful word "amateur." It's quite clear, in fact, that we need another word to distinguish between the work of people like Ken Russell (who has three films in the Contemporary catalogue) and the other things which may provide pleasure for the snap-shooters who made them, and for the private circle which wants to see little Johnny on the screen, but which were never thought of (or ought never to have been, anyway) as possible material for a real audience.

Contemporary take the producer's own print (which remains, however, the producer's property) and pay him half the hire fee each time the film goes out. But once again it's the same tale of meagre custom, of an almost complete lack of interest on the part of cine clubs. So the film maker has little chance of getting his money back ("He may not see a penny for six months") and the library hardly stands to make much profit. No money can be advanced to help with an unfinished project, much as Jenkinson would (sometimes!) like to be able to assist.

But the distribution is there, and all of us who

care about good film-making should be very grateful for it. Contemporary cannot create the demand, which is supposed to come from the people interested in creative film-making, in film as an art in which is a place for the occasional off-beat production, made on a shoe-string by someone with something to say, or with a dream that's worth the sharing.

What about the films that are available? I'd like to suggest a few titles well worth looking at (and I hope to deal with a few more when I have the space).

There's a lot of that odd sort of film-making which calls itself "experimental," but which is often an excuse for would-be-virtuosity (technically not too polished) around some vague "theme" which can hardly have mattered deeply, even to the producers. *Falls The Shadow* (Contemporary) is rather better than most in this class. It's too long, and some of the ideas are painfully ineffective (like the repeated rocking camera and twitching panning shots in the middle of the picture) but it has a certain quality. The better ideas are sometimes insufficiently clarified.

I liked the intercutting between shots of the prow of a boat cutting through the water, bringing the young man's death ever nearer, and the shots of him climbing over high ruins where he is shortly to fall and be killed. At the moment when he starts to fall, the boat touches the shore. Unfortunately, it was only after this sequence was nearly over that I realised what was happening.

Effective, too, is the rapid sequence of shots tracking-in again and again on to the victim's imploring hands, as he staggers in terror through the eerie limbo which he explores for a few moments before Death carries him off. Death, rather sadly, is just a somewhat grim young woman with some black drapings. This film may be Cocteau-and-water, but I'm glad that at least people have the chance to see it.

Very different is Ken Russell's superb fantasy,

Peep Show. This is the kind of picture which makes non-professional film-making worth bothering about. You are going to hear a lot about it, I feel sure, so I'll simply leave it at that—except to point out yet another splendid use of music: selections mainly from Grand Opera (*Rienzi*, *The Flying Dutchman* and all the rest) hammered out on a piano which sounds like a barrel-organ and making a deliciously unexpected accompaniment to the enchanted fairyland on the screen.

These are two of Contemporary's fantasies. If you want to tackle the real world of "telegrams and anger" (so seldom explored by amateurs in this country), look at *Smith Our Friend*. This is a graphic story, of the housing shortage just after the war, which remains a valid record of something that really happened, and manages to convey that it really mattered, too. (But why those pretentious quotations in the opening and closing titles?)

Two films from the B.F.I. are not as well-known as they might be. These, too, deal with reality, but they are films of record, not of anger and direct revelation. Different though they are from each other, they were both made with an honest affection which gives them their quality. The producers of *Cable-Car* (an American production—the Institute's list is mildly international) felt deeply about the old trams which trundle the steep slopes of San Francisco. The makers of *Cheltenham Ladies' College* love their school.

Not unnaturally, there's a great contrast in technique, but each is an unusual film from which film makers who are turning their cameras on a part of the world which interests them should learn a lot. More important, they're films to hold any audience willing to be drawn into a world that's not familiar.

If the cine clubs will show no interest, what about the film societies? They should forget their (understandable) distrust of amateurism, and

Cutting a Cartoon Corner

It may not be generally realised that cartoon films are not necessarily made by preparing a new drawing for every frame of film. Any method which cuts down the amount of labour in animated-film making is of particular interest to the amateur, and there is a method, still capable of interesting development, which has not yet been fully exploited by amateur cartoonists. This is the *cut-out animation* technique. John Daborn refers to this in his book, "The Animated Cartoon" (Cinefacts No. 13, Fountain Press, 2s. 6d.), as the silhouette animation technique.

Figures are cut out of paper or card and animated against a flat background. This method enables cartoon effects to be obtained without the labour of making a large number of drawings, and its effectiveness is limited only by the ability and artistry of the creator of the film. It is really a little naughty of Mr. Daborn to say that the cut-outs are made of *black* paper. It is by no means essential for them to be made in this way;

try some of these films. Some nice tie-ups are possible. *Cable-Car* would make an ideal curtain raiser to *The General*, for instance; and I wonder if any programme secretary has ever booked *Cheltenham Ladies' College* to show with *Madchen In Uniform*?

Mind you, I don't think that the people at the B.F.I. do everything that could be done. Why in heaven's name don't they use some of their non-professional films at the National Film Theatre? I once saw *Indian Gold* (a charmer!) put on as supporting short to a French feature film about children, and it went down very well indeed. They've very occasionally screened others, I know. But why not more often, Mr. Huntley? After all, these films require no apologies—this is the Institute's own admission they've been chosen because they're good cinema.

I'm sure that the N.F.T. audiences aren't so hide-bound by prejudice that they would fail to enjoy the better, out-of-the-rut productions which some non-professionals have managed to create. I would even go so far as to suggest that there's a place for the really worthwhile amateur films at some point in the N.F.T.'s "History of the Cinema" series. A public airing at the South Bank cinema would let in a little light to pages 55-57 of the B.F.I. catalogue. Then the film societies throughout the country might become more interested.

They may say, at the Institute, that they already serve amateurs by providing public showings of the Ten Best at their theatre. This is indeed a splendid service. But the Ten Best shows are a little bit parochial; the audiences are *not* typical N.F.T. crowds. We want to see the good non-professional films presented to the normal nightly audiences of (more-or-less!) discriminating film-lovers who are probably ignorant of their existence. If the B.F.I. takes the trouble to distribute the films, it should use its own splendid London shop window to help sell them to the public.

STUART WYNN JONES.

THE LAST FREE CINEMA

The Free Cinema series, which has made so considerable an impact in the past few years, comes to an end with farewell presentations at the National Film Theatre during 18th-22nd March. The programme will include *We Are the Lambeth Boys*, in which Karel Reisz presents a penetrating picture of how young Londoners think, talk, work and play, *Refugee England* by Robert Vas (A Hungarian refugee's impression of London), and *Enginemen*, by Unit 57, the film which has been the subject of recent correspondence in "Ideas Exchanged Here." Unit 57 is a group of young TV technicians and, says the B.F.I., in this film escape from their daily chores of wheeling camera dollies in and out of quiz shows to produce a poetic documentary. Jack Smith deals with its production in a forthcoming issue.

No Director for

THERE was no director for *Solitaire*, the "Oscar" winning film with only one character (a prisoner) and one set (his cell). All three members of Quorum Films—Dick Clements, Roy Pace and Bob Pearce—were equally involved in decisions on story, set, lighting, camera angles and portrayal of the character. This system (or, rather, lack of it) worked surprisingly well, they say.

Yet there was seldom unanimous agreement: it was a case of compromise most of the time. "I'm sure the film suffered by not having someone to make all the decisions," says Pace. Another thing he regrets, modestly, was inability to create the character with greater roundness. "I have no skill in acting," he explains. "All I could do was to try and think myself into the part and behave as I thought I might behave were I really a prisoner in solitary confinement."

"The acting," counters Pearce, "is the most satisfactory part of the film and the main reason for its success. Very uncomfortable it was for Roy, too. Often there was no heating in the studio, and he was left to shiver while angles and lighting were worked out. By the time everything was ready, he must have been feeling pretty wretched."

"Yes. There was only one thing we were clear about," says Clements, "and that was that he was photogenic. I strongly advise against Quorum methods of film making, especially when everyone is an individualist. And aren't we all?"

There was, however, general agreement that the idea of the film offered attractive possibilities. It was simple. It was practical. It was admirably suited to the limited equipment and space available. A man in a prison cell finds a button and takes a painfully absorbed interest in playing with it. He flicks it into his sock which he has supported on a tripod of sticks. He flicks it, suspended on a thread drawn from the sock, at crazy little structures of twigs, knocking them over one by one.

Finally only one is left standing. He misses it every time, becoming more enraged with each unsuccessful aim, until in a paroxysm of anger he hurls the button out of the barred window. Then, realising that he has thrown away the one thing that for a short time had banished his misery, he crumples in despair.

The script of this seemed adequate enough—a lost drawing pin inspired it—but much had to be discarded when shooting began and quite a lot of material written in as the production

These shots in sequence from "Solitaire" show the prisoner as the door is opened and a plate of food is thrust into his cell. He finds a button, strings it on a pyramid of twigs, as a container in which to flick it, and then makes mobiles of the twigs. Movement of the player on the tiny set was suggested by varying the angle of the lighting which the audience assumes to come from only one source.



FRAME ENLARGEMENTS FROM "SOLITAIRE"

this Prize-Winning Film

... and there was only one set—a wall with a door and a window. The three producers (one of them the film's only actor) were all equally involved.



progressed. And the confined setting, though advantageous in many ways, had its drawbacks. It restricted the deployment of the lights (home-made) and made it difficult to secure sufficient variety of camera angle when only one lens was available.

A partial solution was to raise the floor to make low angle shots possible. This was very simply achieved by bringing a 6ft. x 4ft. Morrison air raid shelter into the 13ft. x 15ft. workshop-cum-studio, and using the top of it, covered with odd pieces of hardboard to suggest stone slabs, as the floor of the cell. The background, also 6ft. x 4ft., was similarly fashioned from hardboard to simulate a stone wall. The cell window was a soap box, with broomsticks for bars.

The only other property, used for only one or two shots, was a door with wooden bolt heads and a grille. Old black-out curtains, a bag of plaster and some paint put in the finishing touches. Pace supplied his own wardrobe: his R.A.F. kit.

Although the set had only one small wall, it was possible to give an impression of space and depth by varying the position of the main light. There was only one apparent light source—the grille—so when the light from it apparently changed its direction, the inference was that the prisoner had moved around.

To keep costs down, the group had decided to use ex-Govt. stock and to do all their own processing, a decision which was also influenced by the fact that they did not want to run the risk of the lighting effects being flattened out by automatic compensation. But the results were disappointing, so all the footage shot was scrapped and they began again with Super-X.

Later they regretted using reversal, for the print got badly mauled in the editing before a dupe could be made. Consequently the quality of the dupe was poor—so poor, indeed, that although they had had it produced expressly for entering for the Ten Best, there was nothing for it but to put in the original reversal print. Moral: if you intend getting copies, have a dupe made before editing.

Another regret was that the Kodak BB Junior

camera had only one speed: 16 f.p.s. Still, had the film been shot at sound speed, there would probably have been lighting problems to cope with, for the entire production was shot at f/2 - f/2.8, exposures which proved to be only just adequate.

It was in the editing, however, that they found their biggest difficulties. "It was here that our inexperience was brought home to us," says Pearce. "I felt we should never prune it down to mean anything to anybody but Quorum Films." "He wanted to throw away the whole lot," said Clements, "and Roy wanted us to discard the scenes in which he felt his acting failed. Once again we compromised, but we were all mightily disappointed."

However, after drastic cutting, which involved jettisoning a number of good, well-lit shots because they just didn't fit in as they should, they began to feel a little happier. They discussed the possibility of adding a sound accompaniment to it. "We felt it might help to overcome some of the weaknesses of the visuals," Pearce explained. "At first we thought of having clanging doors, approaching footsteps and that sort of thing, but we soon abandoned that idea."

A friend, Terry Rawlings, was called in. At short notice he composed a musical accompaniment and taped a wild track. He was as critical of his work as his colleagues were of theirs, but there was no time for further argument. Zero hour was approaching. The completed production was rushed off and arrived only just in time.

"We still marvel," they say, "that A.C.W. so successfully accomplished the task we set them of putting film and sound together when we delivered our rolls of film and tape on their doorstep on 31st December." But there's nothing marvellous about any of the work or imagination that went into *Solitaire*. The film is the happy outcome of a real feeling for cinema, technical skill and resource and intense self-criticism. But perhaps such a combination of qualities is rather marvellous, after all.

"*Solitaire*," one of the A.C.W. 1957 Ten Best, may be coming to your district. Details of performances are given in the show diary on the following page.

WHERE TO SEE THE 1957 TEN BEST

Please remember to enclose a stamped addressed envelope when applying for tickets.

Northallerton. 26th Jan., 7.15 p.m. Presented by Northallerton Camera Club at Church House, Northallerton. Tickets 2s. from J. H. Wood, 2 East View, Crosby Road, Northallerton.

Newcastle-upon-Tyne. 28th/31st Jan., 7.30 p.m. Presented by Newcastle and District A.C.A. at News Theatre Private Cinema, Pilgrim Street, Newcastle-upon-Tyne. Tickets 2s. 6d. from George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne, 2.

Barnsley. 2nd Feb., 7.30 p.m. Presented by Barnsley A.C.C. at Arcadian Hall, Barnsley. Tickets 2s. from H. H. Wikeley, 34 Royston Lane, Royston, Near Barnsley.

Carlisle. 2nd Feb., 7.30 p.m. Presented by Carlisle and Border C.C. at City Hall, Carlisle. Tickets 2s. 6d. from Miss D. M. Raymond, 195 Norwich Road, Carlisle. London, S.W.1. 4th Feb., 7.15 p.m. Presented by Whitehall C.S. at Metropole Hall, Whitehall Place, London, S.W.1. Tickets 3s. and 2s. from G. R. Brandon, 49 Top-street Way, Harpenden, Herts.

Tunbridge Wells. 7th Feb., 3 p.m. and 7.30 p.m. Presented by Regency F.U. at Public Library Lecture Room, Tunbridge Wells. Tickets 2s. 6d. from A. F. Beecher, 50 Fram Road, Tunbridge Wells, Kent.

Halesowen. 12th Feb., 7.30 p.m. Presented by Halesowen C.C. at Borough Hall, Halesowen. Tickets 2s., children 1s., from T. Farmer, 13 Cross Street, Halesowen.

Bristol. 17th and 18th Feb., 7.30 p.m. Presented by Bristol C.S. at Grand Hotel (the Ballroom), Bristol. Tickets 2s. from H. L. Massey, 29 Caernarvon Road, Keynsham, Near Bristol.

Aberdeen. 18th and 19th Feb., 8 p.m. Presented by Aberdeen and District C.C. at Music Hall, Union Street, Aberdeen. Tickets 2s. from Messrs. J. E. Henderson and Messrs. Lizars Ltd., Aberdeen.

Leicester. 24th, 25th, 26th and 27th Feb., 7.30 p.m. Presented by Leicester and Leicestershire C.S. at Y.M.C.A. Theatre, Granby Street, Leicester. Tickets 2s. from I. E. S. Jobling, 20 Allandale Road, Leicester.

Wolverhampton. 26th Feb., 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from C. Worrall, 38 Himley Crescent, Goldthorpe Park, Wolverhampton.

Sutton-in-Ashfield. 27th Feb. Presented by Ashfield C.C. at Congregational Church Hall, Victoria Street, Sutton-in-Ashfield, Notts. Tickets 2s. from H. L. Twidale Ltd., Outram Street and Portland Square, Sutton-in-Ashfield.

Thornton Heath. 28th Feb., 8 p.m. Presented by Croydon C.C. at Community Centre, The Pond, London Road, Thornton Heath. Tickets 2s. from H. Fanconi, 13 Penshurst Road, Thornton Heath, Surrey.

Query Corner

Wanted

16mm. Kodachrome shots (single perf.) of English and Scottish scenes.—Norman Link, North Main Street, Salem, Indiana. My Link visited this country last year, but was unable to get all the shots he wanted.

50ft. of 8mm. colour of scenes in Majorca, including bull-fighting, railways and any scenes of Soler, Manacor, Porto Cristo and the Han Caves.—J. Da Costa, Box 300, c/o Bahrain Petroleum Co. Ltd., Awali, Bahrain, Persian Gulf. Our correspondent set out equipped to take these scenes himself, but his camera developed a fault.

16mm. Kodachrome shots (24 f.p.s.) of desert landscapes (no people) in Africa, America and Australia. Shots to order of beauty spots in Scottish Highlands offered in return.—Robert Bustard, Glenorchy, 14 Argyle Street, Maryfield, Dundee.

French group willing to take 16mm. shots for inclusion in club films, and content with cine projector.—P. Creedy, 13 Martin Street, N. Kensington, London, W.10.

NOTE: Readers sending requests to Query Corner are asked to print their name and address in block capitals.

PAGES FROM

A Movie

4th December. It is good news indeed that, at long last, there is to be a school for professional film makers. For quite a while it seemed that only Ace Movies, Planet and Fourfold could provide an entrée—albeit a backdoor entrée—to the British film industry. I cannot speak for the first two clubs but I do know that not fewer than nine amateurs of a few years back are today fully fledged professionals as a result of joining Fourfold.

It is understood annual fees will take £250 p.a. from your pocket but that the Government may assist with grants, especially for students from the Commonwealth. Run in conjunction with the B.F.I., headquarters for the scheme will be at the Regent Street Polytechnic. And about time, too, for there has been a steady drift of talent from this country to other countries which have long since organised similar schools.

5th December. Apropos Fourfold, it is pleasant to receive this morning a letter from Chester thanking this society for a donation of over £70 which it had sent to aid spastics there.* That, and a recent note announcing the arrival of a little girl for one of the three couples who met in Fourfold reminds one again that cine societies are not all f/numbers and non-sinc.

22nd December. One of the better ways of cutting out waste in colour filming is to analyse professional work produced in circumstances not so far removed from amateur conditions. So I try to see every *Pathe Pictorial*. I've never taken the trouble to find out, but rather suspect that they are all filmed on 16mm. and then blown up to 35mm. Certainly, the lighting used for the majority of sequences is no better and no heavier than that which many of us own, while reflectors rather than portable generators are the rule for exterior work.

Everything is shot silent, commentary and music being added later. An eye for colourful subjects is always evident, and the editing is excellent. I would guess that there are never any return visits to locations for retakes nor a great deal of over-shooting. Many times one can see evidence of the lack of a key shot skillfully camouflaged by editing or a line of commentary, though one doubts whether the general public would notice this. But, as important as anything, by studying these films you will learn that you can pack a great deal of entertainment into three minutes per item.

29th December. Making preparations for a party when I suddenly hear water gushing into the room below. With visions of burst pipe, tear downstairs three at a time, to find the loose end

* Fourfold was finally wound up about two years ago, but had been moribund for a considerable time before that. The £70 were the proceeds of the sale of its equipment.—EDITOR.

Maker's Diary

By DENYS DAVIS

of tape thrashing around on the take-up spool of my recorder. Close your eyes and listen—the two sounds are surprisingly alike!

30th December. *Mister*, began the letter, *although we are 8mm. men (it is a matter of finances) we are fervent readers of your articles.* And it ended, *we thank you hearty, may be it only for having read this letter to the very end.*

From Swa Van Hout of Antwerp, it told of a political sponsored film he, three friends and his brother made last year. The film runs for 34 minutes, has been seen by over 3,000

people, and has been run 13 times. The little group has since been asked to make another film on—perhaps inevitably—16mm. Now they ask if my “potted cine course” cannot be put down on paper to help serious users of film to make the most of their chances. The answer to this, of course, is that nearly everything said at that meeting has been set down a hundred times by pretty well all the authors who have ever written a cine book.

We churn out good advice but still the same mistakes are made year in and year out. The best thing I can suggest to anyone who may be in a similar position to my correspondent is to grab a list of Fountain cine books, buy the four best suited to your needs, hike to the top of Snowdon—or emulate the three old ladies and pore over them from Monday to Saturday. It really is the only way to make decent films.

8mm.? 16mm.? Which to Choose?

(As if you didn't know)

1st January. As regular readers will be aware, I can scarcely be said to be a champion of 8mm. whereas I do root for 16mm.; and since some are puzzled to know why and write me irate letters about it, I thought I might usefully begin the New Year by setting out my reasons as dispassionately as I can.

The first point I must make is that I do not want to discourage anyone from taking up 8mm. It is appreciably cheaper and much more portable. It will give you sparkling close-ups with true colour rendering—on a small screen in a small room. My second point, however, is that not one amateur in a hundred takes close-ups. My third that fewer and fewer are remaining content with a small screen.

At the Cannes festival they bolted an 8mm. projector on to an arc—it looked like a pimple—and blithely projected a 24ft. picture. Consider what that means! The frame was enlarged 2,685,000 times! Inevitably the unsteadiness was horrible and the definition laughable. Even in this country the public has paid to watch 8mm. thrown on to a screen over 14ft. wide.

Now since 8mm. is one-quarter the area of 16mm., the same speck of dirt will obscure four times more picture area, a scratch will appear twice as wide and a hair in the gate will look like a menacing piece of rope. Relatively speaking, splices cover more than double the area they do on 16mm., and must therefore be twice as noticeable. Since—again relatively—they are also twice as thick, the film judders out of focus at every join. The fault is momentary, but in a finely edited film can be distracting.

Magnify all these blemishes by boosting the picture to the sizes possible with 16mm., and they become the more disturbing. That is my chief grouse against 8mm.—but it is a grouse against the user rather than against the gauge. In its right place—i.e., in the home or in small assemblies—and carefully used, 8mm. can be first-class.

For use outside the home as well as inside, however, 16mm. is absolutely essential, and one

of the most convincing arguments in its favour, so far as the serious amateur is concerned, is that this gauge alone can make possible the creation of large and varied audiences on whom the film maker relies for stimulus, criticism and perhaps now and again appreciation. In using 16mm. he breaks out of a closed circle.

Further, it is reasonably economic. Practically all 16mm. equipment is engineer-built to last a lifetime, so that there is little risk in buying second-hand. The advertisements in *A.C.W.* should guide you to a good camera for under £25, a powerful 750 watt silent projector for about the same, and a good sound projector for £60. In considering initial outlay it should also be remembered that an animated viewer is not essential, whereas it most certainly is with 8mm. if you take a proper pride in careful editing and value your eyesight.

As for running costs, it cannot be denied that, minute for minute, 8mm. is much, much cheaper, but the situation can be rather different if you think in terms of years. After a few years of repeated projection, or if carelessly stored, the small film so twists and cockles that acceptable presentation becomes hazardous.

16mm. films can be waxed with a protective coating before projection and will then withstand hundreds of screenings, and the projectors have double claws which take most broken sprocket holes in their stride. A carefully made splice usually lasts as long as the film itself and does not flash on the screen.

And if you are still thinking in terms of money, bear in mind that only with 16mm. can you hope to recoup costs, if you feel so inclined. The question of reward does not arise for the true amateur, but many would find it a great help were they to get back some of their expenses. With a good film on 16mm. this is possible—and with this possibility must be equated the chance of its being seen by many people (millions, if it is shown on TV) and so doing a worthwhile job, whether in entertainment or instruction.



A miniature Russ Tamblyn holds a conversation with full-size June Thorburn.—From "tom thumb," reviewed below.

AT YOUR CINEMA

Camera Magic

By DEREK HILL

MOST amateurs are infatuated with the camera's potentialities for trick effects. The mysteries of stop motion, reverse action, fast and slow speeds, pixilation and the rest absorb a large proportion of the average cine enthusiast's time. Professionals, on the whole, are much more blasé. Nowadays they reserve trickery for stressing realism instead of using it for its own sake. Back projection, for example, is used to get actors in locations where they never were. Its scope for putting them where they never would be is almost entirely ignored.

In fact, fantasy has become such a stranger that George Pal's production of *tom thumb* deserves a welcome for its whole-hearted exploration of camera magic. After a stodgy start, it invests the fairy tale with every special effect the cinema has known, plus half a dozen all its own. The credit must be shared between Pal, who directed the film as well as producing it, and Georges Perinal, the cameraman. Perinal admitted to me that *tom thumb* was the most complex production he had ever worked on.

The method—the most obvious one—of cutting Russ Tamblyn, who plays Tom, down to size is the same as that used in *The Incredible Shrinking Man*. Several sets were constructed on an enormous scale. One whole set was devoted to the cradle in which Tom sleeps, and another to a bench on which he dances.

This bench was sixty feet long, seventeen feet high and fourteen feet wide. A soldier's plumed hat resting on it was ten feet high. It is against this setting that Tamblyn dances to the "Talented Shoes" number. At one point it appears as if he

is being dragged along by the shoes. Pixilation? Nothing so simple.

Pal had the entire set, including the camera, mounted on steel scaffolding which could be rocked. When the set was tilted, the camera held the scene at the same angle—but Tamblyn fell from one end of the bench to the other. On the screen it looks as if he is being invisibly pulled along a horizontal surface.

Personally, I would have thought that carefully timed pixilation would have provided an equally impressive effect at far less trouble and cost, particularly as Pal is an old hand at animation. He does, in fact, prove his mastery of animating "puppetoons" yet again in this film.

The most spectacular special effects occur in a lengthy sequence in which Tamblyn dances with nursery toys. Some of the toys are actors in heavy make-up and enveloping costumes. Others are animated puppets. Tamblyn dances among them on what must have been a vast set, dwarfed by immense paintbrushes, tins, books and table-legs.

At one point he sketches a figure on a sheet of paper which steps out and dances a duet with him! We've seen similar things before, of course. Gene Kelly danced with a cartoon character in *Anchors Aweigh*. A newspaper partnerd Moira Shearer for an instant in *The Red Shoes*. But I can't remember so much technical trickery ever going on simultaneously. In *tom thumb* different techniques are used in consecutive shots, and yet whole sequences still flow smoothly.

The toughest technical problem, I imagine, was to show Tamblyn and the other actors in the

No trickery about this shot from "tom thumb." The coins are bigger than most plates. Several gigantic sets were built to dwarf Tom, but special effects account for much of the magic in this George Pal production.



From "Nowhere to Go," an Ealing Film for M.G.M. release—George Nader at the wheel. His co-stars are Maggie Smith and Bernard Lee.

same shot. Sometimes it is clear that a doll has been substituted, and the shot cut so short that the lack of movement is scarcely noticeable. Often, though, Tamblyn is full of vigorous, natural life. The travelling matte process explains a lot, but the remarkable scene in which he runs in and out among huge, dancing feet is still something of a puzzle. The blending of the two images is brought off more neatly than I have ever seen before. Only occasionally is there any kind of technical hitch. Once Jessie Matthews, stretching out an arm to pick Tamblyn up, moves in a series of jerks that gives the game away.

tom thumb, quite apart from its fascinating effects, boasts two glorious performances by Terry-Thomas and Peter Sellers as the villains. Sellers is particularly good, hamming the villainy and the comedy to exactly the right degree, and continually making one wish that he had been given more screen time.

The only qualities the film lacks are taste, style and charm. The colours are often garish, and the design of the animated characters is crudely unimaginative. This, and a lack of harmony between several sequences, prevents *tom thumb* from being the children's classic it might have been. All the same, it's a film you can take time to see confident that they'll enjoy it—and you'll be absorbed in working out how it's all done.

The critics treated *Nowhere to Go* pretty roughly. The fact that fellow-critic Ken Tynan shared the script credit with director Seth Holt may not be entirely unconnected with its reception. There's no point in pretending that this production is all that one might hope for from such a collaboration of talents; but it is still one of the most rewarding British films for months.

The story concerns an American criminal (George Nader) who plans to steal some valuable rare coins, confess, serve what he anticipates will be a sentence of five years, and then return to pick up sixty thousand pounds. In fact, he gets ten years, and an accomplice (Bernard Lee) breaks into the jail to get him out.

Double-crossing complicates his plans, and he ends up with every strata of criminal society refusing him help. His only assistance comes from a slightly Bohemian ex-deb (beautifully played by Maggie Smith), and he dies believing that even she has betrayed him.



Spencer Tracy in "The Old Man and the Sea" and (right) a scene in the making. James Wong Howe behind camera.



The rather shaky construction of all this nullifies any point that it could be trying to make. The film begins with the jail-break, a lengthy sequence with hardly a word on the track, then goes into a flash-back, and is near the half-way mark before the girl makes an appearance.

But there are many refreshing ingredients. Paul Beeson's photography is satisfyingly authentic, capturing one London location after another with deceptive casualness. Scenes are played in Covent Garden, against the Guards riding down the Mall, outside Harrods, in a Kensington mews, against the Welsh countryside.

The interiors are equally fresh and realistic. The girl's room, for instance, is the epitome of all slightly arty bachelor girl flats. The crooks' taste in furnishings and decoration seems depressingly probable. The difference between this film and most British productions is that it presents a credible world for its characters to inhabit. The fact that what they do in that world isn't to much purpose is more an indictment of the nervousness of the British industry than anything else.

If such talents as these feel that they can't do more than inject realistic treatment into a serviceable thriller (by Donald Mackenzie) it is a pretty damning comment on the liberty that our films now offer writers and directors. It makes you wonder yet again why amateurs don't realise that the real distinction between themselves and the professionals is the ability to escape formulae, not the inability to ape them.

James Wong Howe, the brilliant Hollywood cameraman, was responsible for the eye-catching photography of two new American adaptations. *The Old Man and the Sea* is a heavy-handed prestige production, which begins with the insuperable disadvantage of being adapted from a book which is very nearly unfilmable. I say "very nearly" because I think that the pure, bare treatment of Robert Bresson might have done it. One thing is certain. John Sturges, though he may be master of outdoor CinemaScope compositions, can't yet cope with anything as demanding as Hemingway's noble story.

The trouble is that at least half of the book concerns the old man's thoughts as his skiff is towed by the giant fish he has caught, and thoughts are hardly the easiest thing to put on the screen. Sturges and scriptwriter Peter Viertel



Witches Kim Novak and Elsa Lanchester wander through New York while warlock Jack Lemmon uses a little magic to put out the street lights.—From "Bell, Book and Candle."

have merely sat Spencer Tracy in his skiff and put lengthy passages from the novel on the sound track.

"The old man smiled" says the commentary, and he smiles. "The old man said . . ." says the commentary and sometimes recites complete conversations between people we can see talking on the screen, instead of letting them say it for themselves. The result is simply an illustrated guide to the book.

Tracy doesn't help much. He can be many things, but not a fisherman or peasant. (Remember *The Mountain*?) There's nothing of the country primitive about the man; he knows too much. Sophisticated, he's often superb; but a son of the soil or sea—never!

Wong Howe's photography is breath-taking. The WarnerColor glows in glossy seascapes. The whole film looks like a beautiful "Come to Cuba" brochure. But I'm still wondering what such treatment has in common with Hemingway's story.

When the giant marlin surfaces and Sturges

intercuts footage from a record marlin capture, we see a line from the fish going up and out of frame at a very different angle from the position of the old man's boat. Perhaps this doesn't sound important on paper. But if you see the film I think you'll agree that the effect is so distracting that it ruins the dramatic value of this vital sequence.

Wong Howe's smooth touch has been employed to better advantage on *Bell, Book and Candle*, a sometimes frothy but overlong comedy of modern witchcraft in New York. James Stewart, Kim Novak, Jack Lemmon, Hermione Gingold and Elsa Lanchester star in this glittering production, but the film is quietly stolen by Ernie Kovacs, the unforgettable C.O. in *Operation Mad Ball*.

A little trick work of the *tom thumb* calibre wouldn't have been out of place here. At least it would have enlivened a joke that soon goes rather flat. Richard Quine, the director, doesn't add to his reputation for deft handling with this production.

But I commend one startling technical stunt to your attention. James Stewart, on the roof of a skyscraper, flings his hat into the air. The camera follows it up and up until the background is nothing but blue sky, and then down as it spins towards the ground. We wait for the cut—but there isn't one. Somehow the camera follows it right down to street level. There's virtually no reason for this shot at all, but it does give you something to think about for the rest of the film!

My explanation? Well, it may sound absurd, but I've got a suspicion that one day the camera unit set out with several hundred hats and threw them one after another from the top of the skyscraper, shooting every one, until they managed to keep one bang in the middle of the frame the whole way down. No? All right, let's have your theory. . . .

Films for Club and Home Show

over nine hundred titles of 8mm. silent films available for purchase are listed in the new twenty-page catalogue published by Frank E. Jessop. "Practically all 8mm. films available on the United Kingdom market are listed," claims the company, and the list is indeed the fullest that we can remember seeing.

Films are classified in eight sections: adventure, glamour, cartoons, comedies, Westerns, interest, sport and travel. Adventure films include the famous "Chimp" series and the "three little bruins" series, zoo and circus shorts, several wild animal items, and a number of 50ft. sport features, such as *Hollywood Hell Drivers*, *Speed Crazy* and *Stock Car Racing*.

Glamour—well, what can we say? *At Home with Sabrina* is featured, together with the popular *Bikini-Girl World Contest* and *Midnight in Paris*. All the films in this section run to 50ft., and many are available in colour.

Steve the Horse, Woody Woodpecker, Felix, Oswald Rabbit, Willie Mouse, David Hand's Animaland and Anson Dyer's Rollo are among the cartoon characters available. But the biggest selection, of course, is of Disney cartoons, many of which can be obtained in one reel or 50ft. versions,

in monochrome or colour. Titles include *Donald's Beach Picnic*, *Pluto Junior*, *Window Cleaner Donald* and *Gulliver Mickey*.

Surprisingly the Laurel and Hardy comedies offered outnumber the Chaplin shorts. Notable among them is the famous *Melody on the Move*, and Charlie is represented by such favourites as *Dough and Dynamite*, *The Pilgrim*, *Easy Street*, *The Immigrant*, *Charlie the Champion*, *Charlie the Tramp*, and *The Cure*. Other comedians featured in the list are W. C. Fields (*Hurry, Hurry and The Great Chase*), Abbott and Costello (*Kitchen Mechanics*, *Foreign Legion* and a dozen other titles), Danny Kaye (*The Ladies Have Charms* and *Running Risks*) and the Taxi Boys (*Taxi Barons*, *Taxi for Two*, etc.).

Surprises in the comedy section include *Slappy Days*, co-starring Stan Laurel and Buster Keaton, *All Out for the Chase*, with Harry Secombe and Alfred Marks and *The Duel*, with Dennis Price and Hermione Baddeley.

Among the Western stars are Tex Williams, Kirby Grant and, with the longest list of titles, Hopalong Cassidy. Slightly to our surprise, ten past Ten Best winners are tucked away at the bottom of the Westerns page. These 50ft. versions are from such

noted amateur films as *Watch the Birdie*, *Short Spell*, *Headline and Coming Shortly*.

Royal tours, the Coronation, horse jumping and Blackpool make up much of the interest section, which overlaps into travel and sport before it's through. Films on Churchill and Montgomery are included. *Rhythm of a City* appears among the travel titles. Apart from this, the most intriguing thing on the travel pages is the agreeably mischievous juxtaposition of *Suez Canal* and *Whitehall*. The sport section covers everything from archery to air displays, and the catalogue ends with an unexpected miscellaneous group which includes *The 1958 Brussels Exhibition* and *The Last Supper*.

Warning

Another new catalogue, this time for 16mm. sound films, is available from Golden Films. "The film can often be such an emotional force that it is sometimes wise to exclude certain types of films from some classes of audience," warns an announcement in the introduction. Perhaps this means *Mille et Une Nues*, which is delicately left untranslated?

Two outstanding French films are featured in the catalogue, Rene Clair's delightful *Night Beauties*, starring Gerard Philipe, Gina Lollobrigida and Martine Carol, and *The Seven Deadly Sins*, with one sequence per sin, each handled by a different director—Rossellini and Autant-Lara among them. Gerard Philipe again plays a leading role, and other stars include Michele Morgan, Francoise Rosay and Noel-Noel.

Other features are the dubbed Italian production, *Spartacus the Gladiator*, the first British version of *Scrooge*, starring Sir Seymour Hicks and Athene Seyler, several in the Paul Temple series, and the notorious shocker, *No Orchids for Miss Blandish*. Ava Gardner and George Raft star in the thriller, *Whistle Stop*. Frank Randle appears in half a dozen North Country comedies. Three Laurel and Hardy features are listed, several Chaplin shorts, and the glorious comedy, *Tillie's Punctured Romance*, with Chaplin, Marie Dressler, Mabel Normand and the Keystone Cops.

But perhaps the three most nostalgic productions are *The Way of the World*, a compilation from silent productions, and *Return Fare to Laughter* and *Those Were the Days*, both featuring extracts from silent comedies. Two films are offered on free loan—*Voyage to the Sun* and *Islands in the Sun*. Both were produced for the Union-Castle Line, and cover voyages to South Africa and Madeira respectively.

Prizewinning Cartoon

The latest supplement to Sound-Services Film Library catalogue lists three cartoons made for Philips Electrical. *Pan-Tele-Tron*, longest of the three, is an international prizewinner, and the others, *Light Show* and *Cavalcade of Music*, have been highly praised. The supplement also includes *Lisner*, a production by the National Film Board of Canada on the work in art education of the famous English-born artist, noted for his interpretation of the Canadian landscape.

The controversial amateur production, *Lourdes*, by Ken Russell, is now available from Contemporary, who have issued an attractive leaflet on the film. Russell's third film, quite-unrelated to his *Amelia* and the *Angel and Peepshow*, contains some most impressive material, and his handling of the pilgrims following the Way of the Cross is remarkably effective. This documentary with a difference, with its variety of treatment and technique from sequence to sequence, is sure to set club and film society audiences arguing.

G.B.'s extensive twenty-fifth anniversary celebrations have included a special issue of their quarterly

(Continued on page 1058)



Emotion-plumbing scene from "To Save a Life"

Thank you, dear! You've saved my life!

It was a German horror film called "Vampyr" that started it all. Though much boosted in our film society notes, I thought it not so much horrific as plain horrible. My friend David, who had just acquired a £150 camera, agreed.

After the show, bored and irritable, we went into a coffee bar. As I watched the steam blowing the guts out of the coffee machine ("made entirely without steam") I had an idea. "David," I said, "have you ever been real thirsty? You know, dying of thirst. You get home and rush to make a cup of tea, or your mum makes it for you, and then that first sip . . . ah!"

We spooned the froth off our coffee as we thought about it. David said: "I know what you mean. Sometimes I make a cup of tea for my mother and then she says, quite dramatically, 'Thank you, dear, you've saved my life!'"

We began making notes then and there—on the margins of an evening newspaper as we had not brought any scrap paper with us. The film, a satirical pseudo-horror epic, was to be called "To Save a Life." For extra effect (and to increase its status in the eyes of the egg-heads) it was to have running titles in French ("Au Secours! Je viens! Je viens!") and English sub-titles on separate frames. There was no story as such. We were just going to show two people in a kitchen making tea and then drinking it. Dramatic lighting, dramatic close-ups, and dramatic acting were to be the keynote of the whole thing.

Two cups of coffee and one and a half hours later we had completed the script . . . We finished filming last Sunday. Perhaps the most dramatic shot we have accomplished is one taken from inside a teapot. Only the subtitles remain to be done. The film will run for about six minutes. Now we are stone-broke but much richer in experience and wisdom. And our French is impeccable. H. COHN.

* * *

THERE must be something about coffee bars. . . . To conceive an idea in one for a film about cuppas is perhaps scarcely polite. Belfast Film Society's F.U. were more diplomatic. Their film, also hatched in a coffee bar, takes in food as well. It's a satire on cinema advertising films. "Pearls and Swine," say the programme notes, runs to about the same length and "to all outward appearances resembles the ten minutes of tedium cinemas insert in the middle of their programmes. All products are fictitious, but often the origin of the inspiration is not totally obscure."

The film has now had its premiere and has been warmly received by an audience of over 1,000.

Satire can be a fruitful field for the amateur, far here at least he can do things the professional doesn't. An idea for your next film? Well, so far as we know, no one has yet made a satire on satirists. That thought occurred to us in . . . guess where!



A.C.W. TEST REPORTS

Weimar 3 Projector

WELL KNOWN in Germany, the Weimar 3 projector is now making its appearance in Britain. The design of this 8mm. machine is unconventional though by no means new: the spools run side-by-side on the same spindle. Refinements such as reverse running, still pictures, and a pilot lamp bring the machine into the higher price class. It is built into a grey hammertone finished die-cast case, with a hinged door over the threading path. The die-cast main panel, on to which the mechanism is neatly built, fits into this case.

One of the new 12 volt 100 watt "flattened filament" lamps is used, in an indirect (45 deg. reflected) optical system. Lamp, shutter and main condenser lenses are located behind the main panel, while the gate, claw intermittent motion and sprocket are, of course, on the operating side. Tests show the optical system to be efficient, despite the inevitable slight losses due to the 45 deg. reflector.

The machine is prepared for use simply by sliding the spool arm out from the rear, and clamping it.



When the projector is plugged into the mains, the pilot lamp—a long tubular neon bulb housed along the top of the main panel—lights up and illuminates the threading path all the time the machine is working.

The simple looking spool arm in fact provides a friction drive for the take-up spool, and slight friction on the feed spool, plus reversed action through one-way clutches when the motor is switched to reverse. Film can therefore be run backwards through the machine without any belt changes being required. The take-up is driven via a plastic-covered miniature rope belt, which provides positive drive to the pulley without tendency to slip. Spool capacity is 400ft. (max.).

The only unusual feature of the threading is that the full feed spool is placed on the reel spindle, then a separate centre sleeve, followed by the empty take-up spool which fits on the centre sleeve. An ordinary turn-over clip holds the spools in place, and also engages with the centre sleeve to couple it to the shaft. The only possible objection to this arrangement is that the separate centre for the take-up spool is a loose piece which could perhaps be lost. However, a spare is provided.

The sprocket has two rows of teeth, one to line up with the film from the feed spool, and the outer

row in line with the take-up spool. Threading of the sprocket is normal, with fixed guide-on and off rollers, and sprung-on retainer rollers. Between the sprocket and the gate, the film passes in the usual loops, which take up the out-of-line film path without the slightest trouble.

The very neat bookform gate with hinge inside is beautifully made. It latches open for threading, and closes at a touch of the conveniently placed release catch just below the projection lens. It removes entirely for inspection and cleaning, after unscrewing a knurled screw and taking the cover off the gate unit. Sprung edge-guiding is provided, so that poorly slit or over-width films may be projected without trouble.

Pull-Down

Removing the cover from the gate unit also reveals the claw drive, here worked by two contra-rotating wheels coupled to the claw arm—no cams being used in this design. With this type of movement, the path of the claw is somewhat devious during the return stroke. But the pull-down has smooth acceleration, with, however, very slight sawing action due to slight in and out movement during the pull-down. The speed of the pull-down is moderately slow by present day standards, and the shutter has three blades, each approximately 60 deg. Although the light efficiency must be lessened somewhat by the not-too-fast pull-down, the shutter design with approximately equal angles of closed and open sectors permits a neat safety type to be used, as described later.

A twin claw enters perforations 3 and 4 below the bottom of the gate, at the start of the pull-down. Careful examination of the machine tested showed the claw pitch to be matched fairly closely to normal pitch film so that both were pulling the film down; but if anything the lower claw was short pitched, indicating that the upper one was doubtless intended to be the main claw, with the lower one as protection. Standard practice is, of course, for one claw to be adequate to do the work, but the second claw enables a damaged perforation to pass through. It is, of course, desirable for claw position in camera and projector to be the same, for maximum steadiness of the projected picture.

Framing and Focus

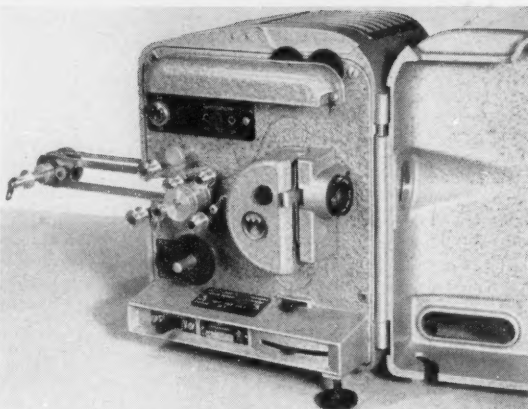
Framing is achieved, without shifting the outline of the picture on the screen, by moving the entire gate plus projection lens unit bodily up or down—the so-called semi-optical framing. It is adjusted from a milled wheel at the top of the machine, and a second wheel controls the focus of the lens (via a sprung lever). Both framing and focus can be adjusted during projection with the door of the projector closed. Focus was found slightly less smooth to adjust than with the more usual "helical groove in lens barrel" method, but once set there was positively no tendency for it to change or shake loose.

The optics show evidence of careful design and execution throughout. The lens is an f/1.4 Carl Zeiss (Jena) Prokinar of 17.5mm. focus—an unusually short focus but certainly well to the forefront in the trend towards larger pictures at a given throw. We found the larger picture pleasing; contrast and sharpness were very good and definition excellent, there being practically no fall-off in sharpness even at the extreme corners—a notably good performance for a relatively wide angle

The two spools on the Weimar run side-by-side on the same shaft. Forwards or backwards running is achieved without any belt changes being required—only simple switching of the motor. The sprocket has one row of teeth in line with the feed spool, and another row of teeth in line with the take-up spool. The single spool arm slides into the body of the machine for storage.

The threading path of the Weimar projector is conventional except for the spools and sprocket. Focusing and framing are adjusted from the two milled wheels at top right of the main panel. The neon pilot lamp, housed along the top, illuminates the film path. The motor switch is at bottom left of the panel, while the separate motor switch is top left, under the pilot lamp housing.

Below: Machine removed from case. The lamphouse is on the left; on the right the transformer and, under it, the motor.



projection lens. An alternative lens of 22mm. focus can be supplied if desired. The lens is mounted in a short plain barrel of 22.5mm. diameter, well finished, with bloomed (anti-reflection coated) glass surfaces.

The condenser lenses are also bloomed, thus assisting light transmission and improving somewhat the optical efficiency of the system. An additional condenser lens immediately behind the picture gate assists both light efficiency and evenness of illumination.

The three-bladed cut-off shutter is just behind the main panel, between the lamphouse and the tiny prism which reflects the beam of light 90 deg. on to the gate. It carries a centrifugally operated safety shutter: three weighted blades which completely cover the open sectors when the shutter is at rest. These blades swing out when the machine is running fast enough, and then lie over the dark sectors. Being centrifugally (not friction) operated, this safety shutter works whether the machine runs forward or reverse. Such a shutter is in our opinion a desirable feature of an 8mm. projector, preventing as it does any chance of blistering the film from the heat of the lamp just after switching off.

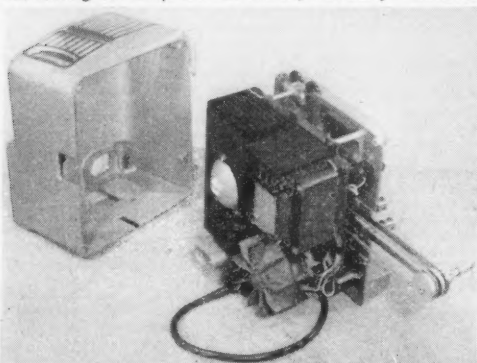
Still pictures can be shown by a somewhat unconventional procedure: switching off the motor but leaving the lamp on. Of course, the safety

shutters close, but one of them has a hole in it carrying a heat screen—apparently ground glass—so the projector is inched by hand until this hole is in the beam and the picture is illuminated. Stills are projected with just under one-fifth the brightness of normal running. As the motor is stopped during the showing of still pictures, there is no cooling air to the lamp, but this is relatively unimportant with a 100 watt lamp for the occasional brief periods during which stills are shown.

Electrics: As the machine contains a transformer, it suits a.c. mains only. Input tapplings are for 110, 125, and 220 volt mains, the latter tapping being used on our 200-250 volt supplies (see later). Total consumption from the mains is approximately 155 watts. The transformer, in the body of the machine, is alive as soon as plugged into the mains, and the neon pilot lamp is supplied with current from it; also, via switches, it feeds current to the motor and lamp.

An unusual feature is that the motor and lamp are on separate independent switches. The motor switch in the base has a central "off" position, and switches right for forwards running, and left for reverse. Alongside the motor switch is the speed control rheostat; both these controls are fully accessible when the door of the case is shut.

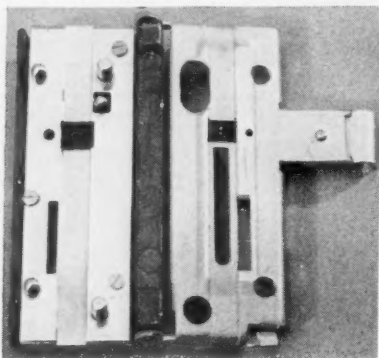
The lamp is controlled by the separate switch on the left-hand side of the main panel, that is, inside the door when the machine is closed. No harm would arise from leaving the lamp on for a short time after the motor has been switched off, since the safety shutter protects the film from the heat of the lamp. However, since it must obviously not be left on unnecessarily, the user must cultivate the habit of switching both the lamp and the motor. It is quite easy to leave the lamp on without realising it, since the safety shutter prevents light leakage. One just has to remember the second switch, making it a conscious action, for the differently located switches are not readily operated together. This unusual switching arrangement comes about, it will be recalled, because to project stills on this projector



one wants the lamp on but the motor off.

The motor is of the variable speed series wound type, chosen because a variable speed type can be controlled to a desired speed by a tape synchroniser for linking with a tape recorder. The Weimar-Ton Sound Coupler synchroniser (which we have not yet tested) is specially made for use with the Weimar 3 projector. It couples by flexible shaft to the central inching spindle (running at a quarter of frame speed). The projector is wired to accept the synchroniser without modification.

For normal projection without the synchroniser, the inching knob on its small shaft can be "plugged" on to the inching spindle of the projector. When not required, this knob stores in a socket lower down on the panel. Its chamfered inner side carries strobe markings for checking projector speed at 16 or 24 f.p.s. The neon pilot lamp illuminates this strobe admirably. The inching knob spindle also serves as the spool spindle for rewinding, which is quick and easy by motor.



The precision-made gate of the Weimar projector is of bookform design, with the film track, of course, properly relieved over the picture area to avoid risk of scratching. Sprung edge guiding is provided just before the gate aperture, and there is a simple punch for marking the frame in the gate when using the projector for editing.

The model tested ran quietly and smoothly at 16 f.p.s., and was capable of running at 24 f.p.s. for library prints. It will, in fact, run considerably faster than 24 f.p.s., naturally to the accompaniment of some noise. At the slowest speed setting on the resistance control, the motor was still running at a reasonable speed (just under 12 f.p.s.) without a tendency to stop, and the safety shutters were just remaining open.

Tests showed the motor to be efficiently suppressed for radio and TV interference. The blower rotor on the end of the motor gives a gentle airflow to the relatively small—though so highly efficient—lamp. There is no particular ducting to lead the air straight past the lamp: the envelope of a 100 watt lamp does not get hot enough to require the same forced cooling as, say, a 500 watt projector lamp.

The top of the lamphouse is efficiently light trapped, and a metal cap is used on the lamp. Thus there is practically no spill light. The lamp is reached by hinging up the top front grille in the top of the case, and lifting out the light trapping grille. The lamp is down in this compartment of the body of the projector, but the casing immediately around it is large enough for the insertion of the hand (for lamp changing).

It is backed by a large (2½ in. diameter) efficient

looking concave mirror, and the instruction book points out the method of setting the mirror so as really to use some of the light from the rear of the lamp: the reflected image is positioned just over the top of the filament itself. This is, of course, the only way that this reflected light can get past the very solid source type of filament used in the new 12 volt 100 watt lamps.

The lamp mounting is easily adjustable for side-to-side position by a lever below the lower loop. Though the setting is quite simple, we felt that a locking device on this lever would be an advantage, particularly since the machine will be used by many not very technically-minded folk who may not bother to re-set the lamp at its optimum position after accidentally moving the lever. This, however, is a minor point. The lamp is also adjustable for height, by a screw reached through a hole in the underside of the case.

Alternative Tappings

The condenser lenses are relatively large in diameter, and throw an efficient gate spot towards the 45 deg. reflector and thence through the field lens and on to the gate.

Three alternative tappings are provided: nominally 11, 12 and 13 volts on the 12 volt lamp. On the low setting, light output is reduced but lamp life increased—useful with smaller screens. The 13 volt tapping is used when the maximum possible light output is needed (at the expense of lamp life). As the Weimar 3 is provided with the one mains input tapping of 220 volt, to cover the British mains voltages of 200-250 volt, the exact lamp voltage depends on the mains voltage. Most supplies in Britain are now 240 or 230 volts, so the projector was tested on various supply voltages, provided by a large Variac, and voltage and light output measurements were made at each voltage (see Table).

From the table it will be seen that, using the machine on 220 volt mains, the 12 volt tapping gives almost exactly 12 volts to the lamp, as it should do. The 11 volt tapping gives just a little over 11 volts actual, resulting in about a 20 per cent. reduction in light output but a 300 per cent. increase in lamp life. The 13 volt tapping gives just over 12½ volts actual, yields approximately 15 per cent. increase in light output over the 12 volt level, but decreasing the lamp life to only about half of the normal 25 hour average expectation of life (i.e., to about 13 hours). No doubt the 13 volt tapping has been kept on the low side in the interests of securing reasonable lamp life.

It seems to us an excellent idea to give the user a choice of lamp voltage in this way. But for British users, the tappings also enable the machine to be run on supplies greater than the 220 volts provided

Voltage and Light Tests with Weimar 3 Projector

All measurements with projector set to "220 volt" input

Supply voltage (actual)	Lamp voltage tapping	Voltage across lamp	Light output centre average
220v.	11v.	11.1v.	6.9 5
	12v.	11.95v.	8 6
	13v.	12.55v.	9.2 6.6
	11v.	11.5v.	7.5 5.4
230v.	12v.	12.25v.	9 6.25
	13v.	Not tested (too high)	—
	11v.	11.95v.	8 6
240v.	12v.	12.6v.	9.3 6.7
	13v.	Not tested (too high)	—
	11v.	11.5v.	7.5 5.4

Light output was measured on a 3ft. wide screen with shutter running and no film in the gate. The standard nine readings were taken and the results averaged. Before these measurements were made, the lamp was set to the optimum position. A new 12 volt 100 watt "flattened filament" lamp was used.

The claw intermittent mechanism on the Weimar is of the "geared eccentrically driven link arms" type, no cam being used in this design. The gate plus lens unit adjusts up and down for framing, the position of the claw mechanism remaining unchanged.

for (without over-volting the lamp), by tapping down on the secondary of the transformer. For example, it will be seen from the table that on 240 volt mains, the projector set at 11 volts, the lamp will receive approximately 12 volts (actually 11.95). Similarly, on 240 volts, the 12 volt tap feeds 12.6 volts to the lamp—as high a value as the makers intended on the highest tapping and 220 volt mains. Lamp life is always a compromise with light output, and the user has the choice of one or the other, and of the more usual middle course.

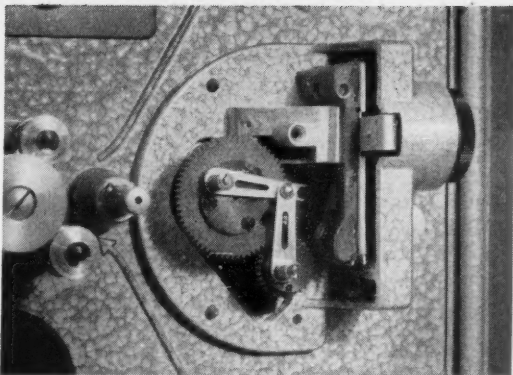
The screen brightness with approximately 12 volts across the lamp, on a 36in. wide picture with no film in the gate, averaged just over 6 foot candles. (This average brightness was determined by the standard method of taking nine measurements at specified points on the screen.) Evenness was satisfactory, the centre of the screen being rather brighter (8 foot candles) than the corners (5½ foot candles). However, the distribution factor (average reading divided by maximum reading) is 75 per cent.—quite acceptable. With the lamp properly centred, the evenness pattern was symmetrical, and without trace of filament image.

The average screen brightness stated above corresponds to the standard brightness of 10 foot lamberts on a 25in. wide white matt screen, or approximately a 4ft. wide glass beaded screen of average reflectivity and viewed from within the usual narrow angle. These figures give some idea of the capabilities of the projector, though it must, of course, be pointed out that many users are satisfied with lower brightness and a larger picture. On larger screens one would normally increase lamp voltage by tapping up one step; the table gives the increase in brightness that can be expected in each case. Similarly, with smaller screens, the voltage would be tapped down.

Test Results: The projector as first submitted to us for test was found to have a faulty safety shutter—due perhaps to rough handling on the way from Germany—which had to be repaired by the agents. Apart from this, the machine behaved well. In the matter of threading, our only (slight) criticism is that the retainer rollers sprung on to the sprocket have to be held open while the film is slipped on to the sprocket teeth, and we found it required a little practice to hold the rollers open easily.

No snags were encountered in the side-by-side spool arrangement. The loose sleeve which fits on the spindle after the feed spool has been put on is little more trouble than the usual two spool arm layout.

The unconventional switching arrangement simply means that one must get used to operating both motor and lamp switches, despite their different locations, and despite the fact that the motor switch works from side to side, and the lamp switch up and down. It was not found necessary to switch off the lamp during the change-over to reverse, as the efficient safety shutter protects the film from the heat of the lamp when the machine is running slowly.



The projector can be used when editing a film, the easy reversing and still picture features then proving very useful indeed. A small but highly efficient punch in the picture gate marks the perforation area alongside the frame in the gate.

The loose inching knob, which must be "plugged in" to the appropriate projector spindle, is another unusual feature. It can, of course, be left in the running position during projection, and the strobe on the back is useful for checking projector speed at 16 or 24 f.p.s. Rewinding, on to a spool placed on the inching knob spindle, proved simple and quick. The inching knob cannot, of course, be used while the Weimar-Ton sound coupler is connected to the projector spindle.

Gears

All spur gears are used, an advantage of this layout being that the drive does not have to be transmitted through any right-angles. The result is smooth and easy running gearing. Rather surprisingly, there is hardly any difference in projector noise when the door of the case is open.

The case is a sturdy looking casting, measuring $8 \times 9\frac{1}{2} \times 7\frac{1}{2}$ in. including the door—not unduly large. The whole machine weighs approximately 16½ lb., which gives some idea of the general solidity of construction. The die-cast rear grille in the top of the projector hinges up to form the carrying handle. All the electrical parts appear well made and of adequate rating for the job.

The Weimar 3 is by no means the simplest machine available today. The design, though unconventional so far as the side-by-side spools are concerned, otherwise follows current practice. The machine has undergone adequate development in Germany—on three previous models—to have proved the efficiency of the design.

This projector is designed for the user requiring versatility rather than simplicity and low price. The performance is good, steadiness and optics being excellent. Light efficiency is quite good considering that a reflected light optical system is used in conjunction with a moderately slow pull-down. The lamp is a modern type which is deservedly proving very popular, giving a screen illumination far in excess of what one used to expect from a 100 watt lamp in an 8mm. projector. An endless projection spool enabling up to 150ft. of film to be projected continuously is available.

Price: £59 19s. 6d. Weimar-Ton sound coupler: £18 18s., endless projection spool: £10 10s. (Submitted by Amplion Ltd.)

Bolex 8mm. Movie Titler

THIS excellent outfit consists of a basic titling set and an accessory set, which can be purchased separately. The basic set, which comes packed in a partitioned cardboard box $17 \times 11 \times 4$ in., consists of a titling table with field-marker frame, an upright secured to a camera support, and a centring device. The upright is a bright chrome-plated tube rather over 1 in. dia., and the support and table are light alloy die-castings with silver-grey crackle enamel finish. All knobs are either bright chrome-plated or black plastic.

The robust assembly has a smart and businesslike appearance and stands on rubber pads—four at the back of the table for vertical use, two under it, and one under the camera support for horizontal use. Weight is only $2\frac{1}{2}$ lb. Distance, film plane to title card, is 13 in.

With standard 12mm. lens at distance 13 in., the subject size is $4\frac{1}{2} \times 3\frac{1}{2}$ in., and this size is indicated by white guide lines on the matt black steel field-marker frame which fits into the recess provided at each side of the titling table. These recesses are $6\frac{1}{2} \times 5\frac{1}{2}$ in., and four spring clips are provided to hold a title card in position. The aperture in the titling table is $6\frac{1}{2} \times 5$ in., comfortably larger than the field size to allow room for the various accessories.

Centring Device

For accurate centring, the special card supplied with a circle printed at its centre is fixed in the titling table, and the Bolex 8mm. camera—or any camera with type D lens mount—is mounted on the camera support. The centring device, consisting of a lens extension tube $1\frac{1}{2}$ in. long and containing a $4\frac{1}{2}$ volt bulb and an orifice, is screwed into position between camera and lens; the lens is set to full aperture, the light switched on by applying a $4\frac{1}{2}$ volt dry battery, and a circle of light projected accurately along the optical axis. The camera is adjusted till the beam of light coincides exactly with the circle on the centring card, and the camera support is then locked in this position by means of locknut-levers on the horizontal and vertical movement stops.

The assembly, with camera, is so light, sturdy and stable that it is a pleasure to use in the vertical position. Titles are best set out on strong backgrounds to fit the recess, and lettering should be contained within an area $3\frac{1}{2} \times 2\frac{1}{2}$ to obtain reasonable margins and consequently an air of elegance. In fact, the title area is on the small side, but it brings two big advantages: small photographs can readily be used, and the lightweight device can be used as a portable mask for aligning big close-ups. In special effects work, it will also be useful for carrying masks.

The accessory set comes packed in a larger partitioned cardboard box $17\frac{1}{2} \times 11\frac{1}{2} \times 7\frac{1}{2}$ in. It comprises two reflectors with arms, and a supporting clamp to fit the titler upright; four extension legs for filming at distances up to 24 in.; and five special titling devices—a rotating table, a drum, a device for progressing scroll titles, and two pivoted tables, one in each plane.

The finish of these parts conforms with the basic titling set, except that the light clamp and the outsides of the reflectors are in wrinkle instead of crackle enamel.

The two reflectors are simple bowls, $5\frac{1}{2}$ in. dia., internally finished white glossy enamel, and fitted with E.S. lampholders, which are an inconvenience. They clamp readily to two ingeniously-shaped plated rods which, when in turn secured to the lights clamp on the upright, permit almost universal adjustment, including back-lighting of the table. Twin flex is provided, and the individual plugs are to Continental standard.

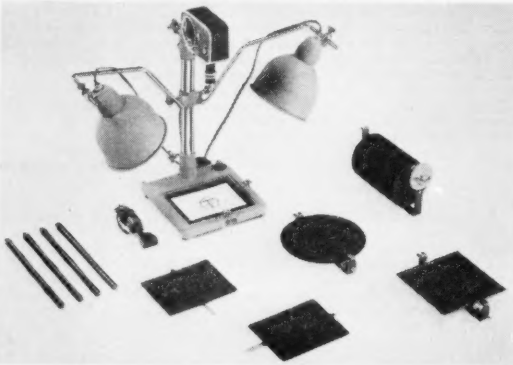
The four legs are in matt black finish, and one is adjustable for length. When they have been screwed into steel sockets let in to the back of the table they mark the four corners of the approximate field taken in. Balance is well maintained, and their presence does not prevent the titler being used horizontally.

Handwheel Operation

The various titling devices, except the scroll operator, are covered with a flock spray to which felt letters readily adhere, and all are in matt black. They click readily into position in pegs and slots behind the table. Operation is by a little handwheel, which carries 60 peripheral graduations for use in single-frame filming: this handwheel drives through soft rubber bushes the various motions of turntable, drum and scroll.

All these accessories fitted and operated very satisfactorily. The reflectors give more light concentration than conical reflectors, and we agree with the basic exposure fix given in the instructions, namely, two 100 watt pearl lamps at 12 in. requiring about f/5.6 with films of speed 23 deg. BS, i.e., most of the colour films with tungsten light. Unhappily this is not as clearly stated as it might be in the instructions. Comprehensive focusing data with depths of field are also given, and are admirable, but are oddly expressed in decimals of feet. A minor defect is that the flip-over pivoted devices are thinner than their pivots, so that they will not lie flat on a flat surface; this means that a thick card must be laid under one side when setting out a title on the other, and adds slightly to the risks in setting out titles on both sides, which is essential for the flip-over effect.

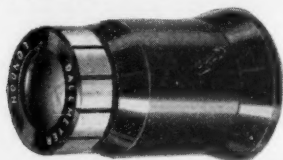
Certainly a great deal of successful design work has gone into this comprehensive titler. One example of fine detail is provided by the clamping levers for the lights: they have screw threads of opposite hand, so that viewed from one end they are pushed in the



Bolex basic titling set, and set of accessories.

same direction to clamp. Manufacture is to high standards of precision. We found we could take the camera away and replace it positively on the support in the knowledge that accurate lining-up would be retained in the locked setting. The centring device, depending as it does simply on the two end faces being parallel, is a very useful and reassuring facility. We confidently recommend these outfits, particularly the basic tilting set.

Prices: basic title, £10; accessory set, £19. (Agents, Cinex Ltd.)



Dallmeyer Full Field Focusing Magnifier

THE PURPOSE of this accessory is the same as that of the visual focusing device fitted to some cameras, namely, to permit of viewing the subject through the taking lens before shooting, in order to check focus and, in certain special effects such as split screen, to check the set-up.

The device, about 1in. dia. by 2in. long, and neatly finished in smooth black anodised aluminium, consists fundamentally of an aperture of projector gate size backed by a piece of fine matt material representing the film plane. At one side is a standard lens mount into which is screwed the interchangeable camera lens; at the other side is a focusing eyepiece, which can be locked by means of a tiny screw to suit individual eyesight.

To prepare for use, a correctly focused lens is inserted and the image brought into sharpest focus by adjusting and locking the eyepiece. Thereafter, the focus of any standard lens, including combinations with supplementary lenses, can be checked, in particular for close subjects. The device will also check shim thicknesses for use with fixed-focus lenses. A fine quality Aplanatic cemented lens gives clear viewing across the whole field, and an accurate gate mask permits of a check on the area of subject subsequently projected, which is so useful in titles and big close-ups.

No Film Plane Indicator

There is no instruction leaflet other than the Dallmeyer data page, and this is hardly adequate, since it fails to give the key dimensions and omits focusing instructions. Nor does it make clear that for accuracy in use the device must be so held that its film plane coincides with that of the camera; and this cannot be done because there is no film plane indicator on it, though there is an unfortunate peripheral gap fairly near it.

Dallmeyer are to be congratulated on producing a useful device hitherto knocked off less effectively by the keen handyman to dimensions suggested from time-to-time, as in Fig. 3 of the Fountain Press book, *Special Effects in Cinematography*. Separate models are provided to suit type C 16mm. camera lenses, and type D lenses for 8mm. Prices are the same for both, £3 7s. 6d.

NEXT MONTH

Next month's equipment review section will contain test reports on the Bolex B&L camera, in which the coupled light meter problem is ingeniously solved by placing the sensitive cell between the taking lens and the film gate (see also Part 1 of our Photokina supplement in the December 1958 issue), the Pathoscope Lido camera, the Letraset cine tilting outfit and the Brun Master timer.

New Developments in Lamp Design

A.C.W. was recently invited to inspect the new laboratory for development work recently opened at the Osram lamp works at Wembley, Middlesex. The Osram Division manufactures many millions of incandescent lamps each year, and behind the manufacture of each class of lamp there lies a vast amount of research and development work. The research—origination of fundamentally new ideas in light sources—is directed at evolving a design of lamp which can be produced by the thousand—or million, as the case may be.

Development of a new lamp is carried out in successive stages. The essentially "hand made" prototype evolved in the early stages of development cannot usually be put into production until methods have been found to produce it satisfactorily at an economic cost to the manufacturer and the consumer. New developments undertaken in the laboratory recently include new high power reflector spotlights for theatre lighting which may prove excellent for lighting cine sets; a new design of fuse for general service lamps; 1kw and 2kw quartz lamps for use in aircraft and guided missile research and for underwater television lighting; a new design of fuse for A1/34 mains voltage 300 watt S.C.C. based projector lamps, and new reflector projector lamps for narrow gauge cine projectors.

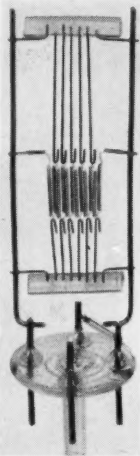
The operating temperature of a lamp filament is usually about two-thirds that of the melting point of tungsten (3,300 deg. C). In this condition the coiled wire is required to maintain its original geometry very precisely throughout the life of the lamp. This is essential if the performance demanded of the modern light source is to be achieved under the varying conditions met with in service. One rarely finds a metal used industrially at such a high temperature relative to its melting point.

Notable among new developments is the Osram 8 volt 50 watt reflector projector lamp which incorporates a special bulb with one surface precisely shaped as an ellipsoid. This surface is silvered and concentrates an image in the gate of an 8mm. cine projector

and obviates the need for a backing mirror and condenser lens system. The advantages of the small size of light source, the larger pick-up angle and the reduction in the number of transmission losses at glass/air interfaces produce a screen illumination from the 50 watt lamp which is at least equivalent to the normal illumination achieved by a high voltage 500 watt projector lamp.

To ensure the most efficient use of a projector lamp in any optical system, accurate positioning of the filament with respect to the lamp socket is vital. Pre-focused caps are frequently used and these are

(Continued on page 1060)



Osram projector lamp assembly mounted on pressed glass base. Note glass sheathed fuse supported between a pair of pins. This is the new technique for making lamps without having to cap them. The stout wire pins act also as the current lead-ins.

NEWSREEL

Reports for this feature on your club's work or on the film on which you are personally engaged are welcome. Address on page 1009.

Bristol C.S. spent the last Sunday in November reshooting some scenes for their scout film, *Early One Morning*, that were first taken in July. They are not expected to match up very well because different actors, different clothes, a different film unit and a different location were used—and the script had been radically amended to suit the wintry conditions. None of this mattered, though, because there was no film in the camera. The entire session was arranged to enable a *John Bull* photographer to take some stills to accompany an article on the society.

In addition to the regular fortnightly meetings, a series of technical evenings is to be held in the West of England Film Unit studio in Bristol, to provide practical help, especially for beginners. The first session dealt with the titling, and a variety of titlers and letters was demonstrated. This is part of the society's campaign not only to attract new members, but to keep them. The monthly newsletter is proving popular, too, and a special cover is being printed for it. Its cost is met by dealers' advertisements.

Anyone interested is invited to come to the illustrated lecture by C. L. Clarke of Kodak on "Seeing, Shooting and Screening" at the Royal Hotel at 7.30 p.m. on 3rd February. The Ten Best will be presented at the Grand Hotel on 17th and 18th February. 2s. tickets are now available. They and copies of the club's library list or programme brochure may be obtained from the Hon. Prog. Secretary, Miss Jean Barratt, 208 Stoke Lane, Westbury-on-Trym, Bristol.

PUBLICITY SHY

There is, it seems, a well-known producer who shuns publicity. Potters Bar enticed this phenomenon from Elstree. He gave them some glimpses behind the scenes in the studios, agreed to criticise some of the club efforts, and asked to remain anonymous. ("He seemed quite impressed with the standard of the films," say the club.) George H. Sewell, who has no such inhibitions, paid his annual visit recently, to be greeted with one of his own films. Announcing that they had booked it, the society mordantly expressed the hope that they would be able to return some of the bricks thrown at their films in the past. Mr. Sewell, incidentally, has accepted honorary membership of the society.

The film being made for Toc H is nearing completion. Filming has been finished and sound effects are now being prepared for the final optical track. The script for the next production is ready and the production team appointed, but filming has not yet begun. The Infantile Paralysis Fellowship, expressing warm appreciation of a show put on by the society, comments on the "terrific lot of work" put in on the films. James Wood had a full house for his annual trip to Witney C.C. with a selection of members' and club films. (J. Bearman, 59 Laurel Avenue, Potters Bar.)

Dr. Richard Jobson showed his two philosophical studies, *Nightmare of the Fourth Sign*, an *avant garde* study which attempts to explore the horrors of cancer, and *Meditation in the Hills*, which contrasts man-made horrors with the beauty of Nature, to members of the Hereford C.S. at a local hotel. Also in the programme were a number of his holiday films supporting a Fritz Lang classic (on 9.5mm.). (G. C. Davies, 32 Broad Street, Hereford.)

HUMPING EQUIPMENT BY CYCLE

A remarkable range of locations is available to the Youth Hostels Association C.G. for the colour film they have recently begun designed to show their activities. The difficulty is getting to the locations. Youth hostellers have to travel under their own steam; not for them the luxury of cars for transporting equipment, so when interior shooting is required, they have to hump all the lighting equipment by cycle. But they manage to see the funny side of a

situation which would daunt the less hardy.

A second film (monochrome) is to illustrate the Association's aims. When both films have been completed, a widescreen production (Hiscrope) will be embarked on. Film shows are given regularly every month at headquarters at Crockham Hill, near Edenbridge. Walter Bailey, 39 Wilton House, Dog Kennel Hill, East Dulwich, London, S.E.22, will be pleased to send details of these and other cine activities.

Edinburgh C.S.'s new president, Bill Christie, announces two moves designed to help the less experienced: each club night members are to be given the opportunity of seeing what goes on in the projection box, and for half an hour before each meeting an advisory panel will be in attendance in the Committee Room to give them advice and help on all aspects of film making. A series of half-hour informal talks began in January. (E. J. Howse, 18 Dundonald Street, Edinburgh.)

Their President, W. McKissock, started off Dunfermline & District C.C. activities with a successful show of his own films. At the next meeting Jim Hendry of the Edinburgh C.S. presented a selection of his own prize-winning films. It is hoped to arrange a public show of local and holiday films early this year. (P. Cole, Rossmore, 31a Townhill Road, Dunfermline, Fife.)

When Everything Went Wrong Film show which became comedy spine-chiller

Members of Finchley A.C.S. are being press-ganged. The editor of *The Viewfinder*, the club bulletin, is "inviting" two members to contribute to it each month. The secretary recounts a cautionary tale which, were it the invention of a script-writer, would invite a warning against excessive exaggeration. He was asked to give a show in a community centre. The promised projector did not arrive—it was still at the repairers. Another machine was rustled up; it was for 240 volts: the mains voltage was 205.

A hi-fi type setting-up equipment in the hall refused the use of his wall plugs, "so we had the usual panic with matchsticks." Switching off what he thought to be the lights at the beginning of the show, the projectionist switched off projector and tape recorder. About to close the curtains, he found the hi-fi type's loudspeakers in the way.

However, what really mattered, of course, was the films. At least they

arrived all right. The only snag was that they were sound films. The unfortunate member had twice checked with the provider that they were silent—and only a silent projector was available. However, he had thoughtfully provided himself with some cartoons. But the reels were too large for the projector. Hi-fi would not allow his sound equipment to be used, so a member of the audience played the accordion... You'd need to go far to find a more incident-packed comedy spine-chiller.

The club competition was judged by three members of the St. James at Bowes F.U. Among films brought along by Potters Bar C.S., Finchley members were particularly interested in some 20-year-old 9.5mm. material which had been blown up to 16mm. and incorporated in a film made by a Potters Bar member of his son's 21st birthday party. (W. Watters, 7 Langham Gardens, Edgware, Middx.)



Fortunate the youngster whose apprenticeship to film making is served at school! Here are some members of the Gordon Secondary School F.S. taking a shot for their new film, "In the Playground."

COMMENTARY AND MUSIC FOR 15 min. FILM RECORDED IN 2½ Hrs.

A fast job of recording was made for a 15 minute film by Erroll Beckhouse in Melbourne 8mm. Movie Club's theatre. The narrator had never met the producer or seen the film, but the whole business was concluded in under 2½ hours. One hour was enough for screening the film for the narrator, reading the script to him and recording the voice track. Next came a couple of playbacks with and without film, music was chosen, and voice and music married on a second recorder. The secret, say the club, lies in the producer's meticulous preparation. (G. Coulton, 130 Regent Street, Preston, Melbourne, Australia.)

In his talk to the Johannesburg A.C.C. on ideas for films, Hugh Cameron specified the following sources of likely material: children's poems, articles describing prize-winning films, hobbies, sports, newspapers and magazines, short stories, overheard conversations and minor events of everyday life. Among a number of competitions run by the society is an inter-group contest for eight-minute comedies, each made by not fewer than four members. Another contest is for the elite only: entrants (South African only) must have won major competition awards. (P.O. Box 11180, Johannesburg.)

Filming Fiesta

The 13-day second Filming Fun Fiesta, held last year at San Francisco, attracted about 400 enthusiasts, reports Edward Kentera of the L.A.C. American Chapter. There was a record entry of 29 films for the contest, all but one with sound accompaniment, and 8mm. took a fair proportion of the awards. The question as to whether 8mm. should be judged alongside 16mm. was disposed of by George Cushman, who pointed out that he could not conceive of a set of rules for 8mm. which would differ from those for 16mm. (Oscar H. Horowitz, 31 Montrose Street, Newton 58, Mass.)

Correspondence from England some-

Melbourne Amateur's Feat

Prominent U.S. amateurs meet on festive occasion: Stan Andrews, President of Thunderbird Group, greets Paul Sorenson, President of Washington State Amateur Movie Council.

times contains words puzzling to Americans, observe two members of New York 8mm. Club. One such puzzler was "Brimistor," but the mystery was cleared up when the pages of A.C.W. were consulted. Among members' films recently shown by the club was *What Lies Beneath?* by Clarence F. Luck, who made an underwater housing for his camera for the shots of fish which it features, and explained his methods on a blackboard. (F. Furman, 346 Linden Boulevard, Brooklyn, 3, N.Y.)

WANTS "OUR TOWN" FILMS

Sixty-six members of Montreal M.C. recently toured the National Film Board's studios, and were shown three of Norman McLaren's films *Le Merle*, *Neighbours* and *Blinkety Blank*, and the N.F.B.'s *City of Gold*, largely a compilation of old photographs filmed by the animation camera. The club is to make a short documentary on blast furnaces, and all hands are having a go at a competition for the best 4-minute film starting off with someone finding a box. Members have had a chance to see and hear the Cirsevox and some new Japanese equipment (available at mouthwatering prices). Montreal would like to hear from other clubs who have "This is Our Town" type of films for exchange. (Kay Hastings, Apt. 12, 1095 Graham Blvd., Mount Royal, Montreal.)



New Town Group Gets Going

Stevenage C.C. has been making useful contacts with other local organisations. Members have given not too technical talks on film work to two youth clubs and a lecture and demonstration to Stevenage Camd Club. The club film is going ahead well; the industrial area, railway and High Street sequences have been completed. One night was devoted to the production of a quickie illustrating club night activities. New members continue to arrive and—it is pleasant to note—are introduced and welcomed in the club bulletin. (N. J. Pett, The Old Cottage, Juliens Road, Stevenage.)

A talk on scripting and two on tape recording were features of recent Lewes Camera and Cine Club meetings. The club film is now in its final stages and work on the script of the next is well under way. Members recently paid their annual visit to Hastings & Dist. C.C., to whom they will act as hosts in March. Applications for full membership should be addressed to P. Sawyer, 44 Great Cottage Street, Brighton, 7; those interested only in the Production Group should write to F. D. Knell, 20 Hawkenbury Way, Lewes, for details of associate membership.

These Films Are Available For Hire

Club films available for hire are this month featured by the Grasshopper Group (whose new club rooms were officially opened early in January) and Crouch End C.S. The Grasshoppers offer the Group productions, *Two's Company*, *Bride and Groom* and *Battle of Wanganore*, Stuart Wynn Jones's *Short Spell*, *Raving Waving and Theorem of Pythagoras*, *Watch the Birdie* (Biographic Films), *Letter to My Son* (Victor Atlas), *Murder in Mind* (Philip Hudsmith) and *Driftwood and Seashell* (Richard Jobson). All are "Oscar" or Star award winners.

Latest additions to the library are two prizewinning films from the Scottish Amateur Film Festival, *Solitude* and *Juke Box*, both by Herman Wuyts; and the following should be available in January: *Let Battle Commence* (the story of how the Group

made *Wanganore*), *Quiet Water* (an adaptation of a short story by De Maupassant) and *Spring in the Air* (animated paper figures involved in a romance which lasts as long as the sun shines). All are 16mm. Hire rates range from 5s. to 15s. a day. (Film distribution: Michael Flegg, 26 Castleton Avenue, Wembley, Middx.)

Prizewinners

Six story films, four of them prizewinners in the L.A.C. competition, are available from Crouch End (hire charges from 2s. to 3s. a day): *Taken for a Ride*, *Chance to Dream* and *The Dress* (all 16mm.), and the following 9.5mm. films: *2 o'Clock Jump*, *Snap* and *A Little Bit Too Much*. (Librarian: Harry T. Bradford, 23 Gladwell Road, Crouch End, London, N.8.)

Clive Bennett presented Fun with a Tape Recorder at the January meeting. The February meeting is cryptically billed as "Three Directors and One Film. The first three members' names taken from a hat will be the fortunate directors." Doubtless an exercise in filming is intended, in which case there's a good deal to be said for apportioning tasks according to the luck of the draw. It is when chance is similarly invoked for pukka productions extending over several months that trouble arises.

Bristol C.S. announce that two 8mm. prints and one 16mm. silent print of *To Have and to Hold* have been bought by the Wallace Heaton Library, and that a copy of *Just the Job* has been sent to the Sydney Boy Scouts Association. Copies of Bristol's two other scout films are already in Australia.



Some 35 people had to be turned away when Witney Camera Club presented the Ten Best at the Corn Exchange. Considerable pains were taken to create a first night atmosphere (decorations from the local florist, tabs, dimmer, refreshments during the interval, during which the audience were able to see work by members of the stills section). The evening went off without a hitch. The *Witney Gazette*, which devoted three times as much space to it as to the offering at the Playhouse, hailed some of the films as "beyond criticism," but added that "others appear to have fallen into the trap of being so arty that they mean

nothing at all." (D. G. Lowe, 13 Park Road, Northleigh, Witney, Oxon.)

Mr. and Mrs. E. S. Vowles of Rugby are regular visitors to Ten Best shows presented in Coventry. "After the last show," writes Mr. Vowles, "I jocularly informed our companion that I would expect a full typewritten report on it in due course," and was surprised to be taken at his word. This appreciation, by Miss Sheila Tucker, deals with every film in some detail.

"I have purposely left the writing of it until some time after the event," she concludes, "because I wanted to satisfy myself on the films which impressed me most. If I had sat down to it the very

Turned Away from Ten Best Shows

Press and Audience Criticism

next day, everything would have been more vivid, my descriptions more lucid, but perhaps not so truthful."

But vividness and lucidity are still a feature of her appraisal. Miss Tucker speculates on what *Broken Images* might have been like had it ended, like *Solitaire*, in a prison cell, and she records that there was no doubt about *Whither Shall She Wander?* being the most popular film.

It also romped home in the Orington & District C.S., presentation, gaining more than seven times more votes than *Raving Waving and Solitaire*, which were separated by only one vote for second and third place. But, says the secretary, every film was picked out as the best by one or more members of the audience, a testimony both to their variety and to the audience's catholicity of taste.

A specially built booth held the Ampro Educational projector, three turntables and extension speaker, and the projectionist was in push-button touch with the member controlling house and stage lights and curtains. The films were shown on an 8ft. screen. It was the first time that they had been shown in the district and the club were not over-optimistic about filling the hall. In the event, they had to turn people away. (L. Dunbay, 19 The Drive, Orington, Kent.)

A.C.W. CINE CIRCLES PLAN WEEKEND RALLIES

THE A.C.W. Cine Circles differ from cine clubs in that its members do not meet—or only rarely; they keep in touch by contributing to a notebook which is circulated to each member in turn. In this they describe the cine work on which they are currently engaged, ask and give advice on technical matters, and over the years survey many aspects of the cine scene. The pen friendships thus formed invariably become solid and substantial, and the personality of the contributors is still further brought out by the films and tapes which are often circulated with the notebooks.

GOLD STAR PRESENTATION

Even though membership is widely distributed, some Circles do, however, arrange occasional meetings. 8mm. Circle No. 8, for instance, recently held its second reunion at Matlock, and were joined by members of 8mm. Circle No. 10 in a Friendship Holidays Association weekend at Ventnor. No. 8 also entertained an audience of 160 at Derby with a two-night presentation of the A.C.W. 8mm. Gold Star winners, the circulation of which is arranged by the I.A.C.

But a sad note has been struck by the death of Bert Munt. Throughout a long illness he never missed a Circle round. "His cheerfulness and resolution," writes Circle Leader Norman E. Hasluck, "were an inspiration to us all." (Details of Circle membership from Mr. Hasluck at Corner House, Tonge, near Derby.)

Impressed by the success of the C8 rallies, C4 and C9 hope to hold a Southern Rally at Weymouth in the

spring. Any 8mm. user living south of the line Birmingham-The Wash will be welcome. Details from Geoffrey P. Clark, Moor View, Glanville Road, Tavistock, Devon or from R. J. Shipman, C4 (address below).

A new idea was introduced in the sixth C9 folio which has just completed its round. The notebooks went out first and were followed after a month by a box of films, which could thus be viewed and commented on without risk of holding up the notebooks.

C4 has just welcomed a new member in Northern Ireland, and has room for more from any part of the country, but preferably the South if annual meetings are to be feasible. Applications should be addressed to R. J. Shipman, 3 Marina Gardens, Weymouth, Dorset.

WORLD WIDE MEMBERSHIP

9.5mm. Circle No. 8, which also runs Tape Circle No. 1, operates on somewhat different lines from the others. Instead of each member contributing to a notebook, each is required to contribute to a monthly magazine, *The Link*. Since there are some fifty members in all parts of the world—Australia, Africa, America—a notebook would take too long to circulate. The December issue contains a ghost story, a reprint of a personal history which appeared originally in one of the notebooks which the Circle circulated in its early days, Looking Back and Looking Forward, and *What's the Pathscope?* (Bill Coombes, 18 Hope Road, Elmfield, Ryde, Isle of Wight.)

Titles Shot Free

Titling Night, a popular event of earlier years, was recently revived by City of Belfast C.S. Members needing titles for their films were invited to bring 8in. x 6in. cards for shooting on Kodachrome, and were later able to purchase the processed film. At an earlier meeting, G. Adgey of Lizards Ltd. discussed the salient features of a number of cameras. But members who brought along cards and cameras have not brought any ideas for a club film, which remains in abeyance for want of a story. (H. Haisley, 33 Downview Avenue, Belfast.)

Gerald Mee, one of the trio of Stoke-on-Trent A.C.S. members who made the I.A.C. and Scottish Amateur Film Festival prizewinning film, *Passport to Paradise*, recently gave a demonstration to the club of sound recording. Notable among Stoke social occasions was an evening with neighbouring societies, with a prize for the society bringing the best film, and the New Year dinner and dance at a hotel in Leek. (K. F. Jupp, 235 Chaplin Road, Longton, Stoke-on-Trent.)

1st December, Christmas Party!

15th December, No meeting.

5th January, No meeting.

19th January, Meeting to be arranged.

—Australian A.C.S. programme published in their magazine, "Movie News."

That must have been a whale of a party!

OVERSEAS CLUBS CELEBRATE 21st BIRTHDAYS

and give an "Oscar" to a Meter Reader

The Mayor, Sir Leonard Wright, proposed the toast, "The Ottago Cine Club," at the dinner held to celebrate the club's twenty-first birthday. The description of the first prizewinner in the Cottrell competition, *Alphabet Antics*, by F. A. O'Neill, suggests the influence of *Short Spell*. Each letter in this silhouette film arranges itself into an animated illustration of a word. Second prizewinner, also 8mm, monochrome, *Sunday Idyll*, was by the same author; a comedy, it tells how Mr. A. has to take refuge minus his shirt when Mrs. A begins spring cleaning. The shirt goes into the washing machine. L. Steel's *Trees* (8mm., colour), third prizewinner, describes work on a large plantation.

How to get a convincing performance from an actor supposedly drinking poison: mix him up a really hot brew and train the camera on him as, all unsuspecting, he takes the first gulp. (Crafty idea thought up by the producers of *Dead Certainty*.) How to get a belly laugh in a comedy: show rushes in which, sandwiched between scripted action, the meter reader goes about his business on the set, unaware that the camera is turning. (This unexpected

shot in *You Can't Win* broke up the party.)

A meter reader, incidentally, was one of five members to be awarded an "Oscar" by the club. He gained it as "the most competent light meter reader." The other "Oscars" were presented to the best actor, actress and supporting player and "for sportsmanship." (D. J. Weir, 59 Playfair Street, Dunedin, S.W.1., N.Z.)

Queensland A.C.S. also celebrated its 21st birthday last year and marked

the occasion with a Christmas party.

The society promotes state, Australian and international competitions and each year stages large-scale 8mm. and 16mm. shows at the Albert Hall, Brisbane, total audiences running into thousands. 8mm. travel films were a feature of a recent show, and at a later meeting members were invited to bring their own gadgets for demonstration, the emphasis being on improvisation. (A. W. N. Lettice, Box 1198, G.P.O., Brisbane.)



CLUB COMPETITION RESULTS

Audience reverses judges' findings

Charles Youngman (l), Streatham C.C. Chairman, presents trophy for best member's film to Victor Passfield, as H. Wicks, one of the judges, looks on.

From 7 Members to 170

At Isle of Wight A.C.S.'s first Christmas party, attended by 87 members, President F. G. Pritchard Flanders recalled that the society began with seven members. It now numbers 170, and attendance at meetings varies from 70 to 100, "very remarkable in these days of television." Members' films provided the programme for the last show of the year. C. A. F. Shephard's *The Mill Brooke Project* (8mm.) showed stages in the construction of an electronic plant. H. W. Cheek presented an 8mm. record of a visit to South Africa, and U. Ranasinghe and M. V. Morris offered personal films, *Kumudini* (8mm.) with the first picturing his daughter from a few hours after birth up to her first birthday and Mr. Morris's *Wedding Bells* (16mm.) presenting a saga of family life from marriage to motherhood. (H. W. Bailey, 1 Royal Victoria Arcade, Union Street, Ryde, I.W.)

NEW CLUBS

Working now has a cine club with about twenty members, who enjoy the use of a club room providing full facilities, including equipment. The first meeting was held in January. Details from D. W. Duggan, G. Duder Gray Ltd., 5 Guildford Road, Woking. The Stafford branch of the British Legion is forming a cine group—the first B.L. branch, so far as we know, to do so. The group has a fine HQ, with bar, lounge and games room, but otherwise will be entirely self-supporting; no financial assistance will be afforded from Legion funds. (H. A. Jeffrey, 52 South Walls, Stafford.)

The proposed club at Sunbury, Middlesex, needs more members if it is to get going. A. W. Bradshaw, 29 Keywood Drive, Sunbury, will gladly supply particulars.

The Scottish Association of Amateur Cinematographers, Streatham C.C. and Christchurch and Auckland 8 Movie clubs announce the results of recent competitions. 19 films were entered for the S.A.A.C.'s ninth festival contest, and less than three marks separated the first three. First was *An Episode of Summer*, by Dr. I. Dunachie; 2nd, *Keep the Heil* (A. Boyd); 3rd: *Two for Tea* (J. D. Hendry). The audience's votes reversed this order, but again the marking was very close. Surprisingly, there was only one 8mm. entry (there were a number of highly successful ones the previous year) and no 9.5mm. (Scottish Film Office, 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3.)

Streatham comments on the clarity and conciseness of the criticisms of their competition films (only one of which was a holiday picture) given by H. Wicks of the I.A.C., who complimented the club on the "remarkably high standard." *Beauty and the Bishop*, a 16mm. colour 20-minute comedy with a seaside setting, having been completed, the club are about to start work on *Giving It Up*, which is rather oddly described as a "documentary on a trial of will power." Membership is steadily increasing—it stands at 35 at the moment—but there is room (and jobs) for newcomers. (A. Murray, 28 North Side, Streatham Common, S.W.16.)

FILMS BY NOVICES

Christchurch is disappointed that there should have been only four contenders for the Trier's Cup offered to give beginners a chance, but there were eight entries for the Novice Cup competition. Two of them were wedding films, one dealt with raft fishing, a fourth used angling as the raw material for a slapstick comedy and a fifth featured model aircraft. As with

the Streatham entry, there was only one holiday film.

From *Rushes to Screen* by Frank Chilton, South Island director of the National Film Unit, having met with a very enthusiastic reception, he is to prepare a similar programme. Using a current release to illustrate stages in the production of a documentary film, Mr. Chilton also screened the material as shot, following it with the cut copy complete with the director's indications (in chinagraph pencil on the film) of optical effects required and cueing for commentary and music. (A. H. Rees, 146 Mays Road, Christchurch, N.Z.)

Judging by Numbers

Ten films were entered for Auckland's Club Shield competition and judged on an arithmetical basis; e.g., maximum of 25 for exposure and lighting, 5 for choice of angles, 5 for "interesting opening," 8 for the quality and presentation of the titles and 7 for their "effectiveness," to which one would have supposed the quality and presentation to have contributed.

One wonders if the results would have been different had different maxima been allotted or other classifications added. Were there to be no difference, the system of judging by numbers would clearly be exposed as would not affect the result; and if there was a difference, the system would be revealed as no less untenable (and absurd) because they did! Not only can't you have it both ways—you can't have it either way!

Subjects of the films entered ranged from animal and insect life, garden scenes and holidays to boat building and Maori cooking. The club film of Auckland, to be sent to clubs in America, is now almost complete. (R. J. Court, 60 Campbell Road, One Tree Hill, Auckland, S.E.5.)

FILMS FOR CLUB AND HOME SHOW

(Continued from page 1047)

Film News. It tells the story of the Library's development, its services, and its achievements, presents details of new and forthcoming additions to the Library, and gives information on developments in the education and industrial sections. New shorts are detailed, and the unique G.B. sound recording service for amateurs is explained.

Among the latest releases from G.B. are *Carve Her Name with Pride*, the Violette Bushell story with Virginia McKenna, and Clive Donner's celebrated *The Secret Place*, an East End drama with Belinda Lee and David McCallum. *Lucky Jim*, adapted from Kingsley Amis's best-selling novel and starring Ian Carmichael as the unlucky hero, is also now available from G.B.

Recent releases by Films de France include *A Man Escaped*, Robert Bresson's profound and moving reconstruction of a wartime escape; *Pepote*, the neglected Spanish production about a child's love for his bull-fighter uncle, featuring a truly great performance by Antonio Vico as the bull-fighter; *Porte des Lilas*, Clair's controversial drama which some critics thought one of his best films; *Pig Across Paris*, the no less disputed comedy-drama starring Jean Gabin and Bourvil after a setting of occupied Paris; and *Witches of Salem*, one of the most hypnotic productions to come from France in the past few years.

Hitler Plot

The Jackboot Mutiny, Pabst's famous film of the plot against Hitler, is among new releases available from John King. This dramatic and absorbing production has not been widely shown on 35mm., and its 16mm. release offers programme secretaries a chance to introduce it to audiences who have had little opportunity of seeing it.

In an impressive list of United Artist's releases is Paddy Chayefsky's *Bachelor Party*, an even more honest and compelling production than his *Marty*. *Night of the Hunter*, directed by Charles Laughton and denied a circuit release because—one suspects—of its rare originality, is available from the same source, together with the hammering onslaught on Broadway life and values, *Sweet Smell of Success*, directed by Alexander MacKendrick.

Watsofilms offer Goldwyn's famous story of servicemen attempting to settle down to civilian life, *The Best Years of Our Lives*, with Fredric March, Dana Andrews, Teresa Wright and Virginia Mayo; *Champion* starring Kirk Douglas as the boxer who uses every means to reach the top; *The Long Night*, the Hollywood version—recently presented on television—of *Carne's Le Jour Se Leve*; and the Marx Brothers comedy, *A Night in Casablanca*.

Scotland Yard Drama

A.B.-Pathe announce the release of *Chase a Crooked Shadow*, a thriller set on the Costa Brava, starring Richard Todd, Anne Baxter and Herbert Lom, and directed by Michael Anderson.

Columbia's recent releases include the Scotland Yard drama directed by John Ford, *Gideon's Day*; the dynamic *End as a Man*, the famous Actors Guild production; *The Garment Jungle*, an "exposure" melodrama with Lee J. Cobb and Gia Scala; the hilarious *Operation Mad Ball*, starring Jack Lemmon and Ernie Kovacs; and *Three Ten to Yuma*, an unusually thoughtful Western, with Van Heflin and Glenn Ford.

The Prince and the Showgirl, directed by and starring Laurence Olivier, teamed for the first time with Marilyn Monroe, is now available from Warner Bros. Another notable release is Elia Kazan's satire on commercial television, *A Face in the Crowd*, starring Andy Griffith and Patricia Neal.

Plato can be relied upon for interesting and unusual films from Russia, China and the Eastern European countries. Recent features made available by this enterprising library are *Magdalen's Donkey*, a story of three children who look after a dying donkey; a beautifully stylised adaptation of Chekov's comedy, *The Safety Match*; *Tiger Tamer*, a light comedy about a woman tiger trainer in a circus; *Variety Stars*, a straightforward production featuring outstanding Russian acts; and *Masters of the Georgian Ballet*.

But the best of them all, and one of the most rewarding features ever offered by Plato, is *The Big Family*, a warm-hearted study of a family of shipyard workers. Two other unusual productions offered are Zguridi's underwater documentary, *Beneath the Pacific*, and *Heavenly Creatures*, a feature-length puppet satire on the arrogance of theatre stars.

Outstanding Features

The M.G.M. release of forty-six films which have been outstanding features of the company's history is proving as popular with bookers as with National Film Theatre audiences. Another film recently released by M.G.M., *Champ*, should also interest audiences with an eye for the past. Wallace Beery and Jackie Cooper star in this story of the mutual devotion of an ex-boxer and his young son. *Billy the Kid*, with Robert Taylor, *Julie*, starring Doris Day and Louis Jordan, and *Little Nellie Kelly*, a musical with blarney, featuring Judy Garland, are also among new M.G.M. releases.

Three comedies have just been announced by Ron Harris. *That Certain Feeling* stars Bob Hope (as a cartoonist with complexes) supported by Eva Marie Saint and George Sanders. Dean Martin and Jerry Lewis are featured in the other two films, *Pardners* and *Hollywood or Bust*. *Three Violent People*, a Western with Charlton Heston and Anne Baxter, is one of the library's first dramatic releases of 1959—a year which promises such productions as *Funny Face* and *The Tin Star* from this source.

KEY: Associated British-Pathe, 133 Oxford Street, London, W.1 (catalogue 2s. 6d.); Columbia Pictures, 142 Wardour Street, London, W.1 (catalogue 2s. 6d.); Contemporary Films, 14 Soho Square, London, W.1 (catalogue free); Films de France, 48 Dover Street, London, W.1 (catalogue free).

G.B. Film Library, Aintree Road, Perivale, Greenford, Middlesex (catalogue 2s. 6d.); Golden Films Ltd., National House, 60-66 Wardour Street, London, W.1 (catalogue free); Ron Harris Cinema Services, Glenbuck Studios, Surbiton, Surrey (catalogue 2s. 6d.); Frank E. Jessop, 4 Oxford Street, Leicester (catalogue free); John King (Films), Film House, East Street, Brighton (catalogue 2s. 6d.).

Metro-Goldwyn-Mayer, 58 St. James's Street, London, S.W.1 (catalogue 2s. 6d.); Plato Films, 18 Greek Street, London, W.1 (catalogue free).

Sound-Services Ltd., Wilton Crescent, Merton Park, London, S.W.19; United Artist Corporation, Film House, Wardour Street, London, W.1 (catalogue free); Warner Bros., Warner House, Wardour Street, London, W.1 (catalogue 2s. 6d.); Watsofilms, Film House, Charles Street, Coventry (catalogue 2s. 6d.).

Ex-Govt. Film Exposure Tests

Microfilms Ltd. of Dundee report some interesting tests with ex-Govt. fast pan neg. film carried out in connection with their reversal processing service; the data accumulated will also, of course, be useful to anyone doing his own processing, equipment for which they also supply. In normal room lighting (i.e. two 150 watt bulbs in a room about 14ft. square) very good results were obtained at f/2. With the addition of a 4-bar light using 250 watt photofloods, it was possible to cover the entire assembly at a scale of work in a church hall at f/2.8.

A red neon sign was hopelessly overexposed at f/1.8 at 12 f.p.s., "while crowds entering the cinema at night, who could hardly be seen in the viewfinder, came out as clearly as if it had been daylight." Although negative stock, the films were processed as reversal—with, of course, some modifications—and the latitude is described as "remarkable."

London's Leading Independent Library

offer Exclusive Sound Features

16mm. SOUND

**PANCHO VILLA RETURNS
FAREWELL MR. GROCK
CATTLE STATION**

**SLEEP MY LOVE
STOLEN IDENTITY
RATS OF TOBRUK**

AND THE FULL-LENGTH COLOUR CARTOON

ROSE OF BAGHDAD

GOOD SELECTION EX-LIBRARY SHORTS
FOR SALE — MANY INTERESTING TITLES
PLEASE SEND S.A.E.

COLOURED, ILLUSTRATED
CATALOGUE Post Free 2/6
"FILMS GALORE"

F.H. Co.

66 STREATHAM HILL,
LONDON, S.W.2

TELEPHONE — — — — TULSE HILL 3584



Osram

*projector
lamps*

*for
brighter
pictures in
every make
of projector*

There is an Osram Lamp designed to make *your* projector show brighter, better pictures. Concentrated filaments which operate at a very high temperature ensure brilliant and even screen illumination which is maintained throughout a long life.

A G.E.C. Product

The General Electric Co. Ltd.,
Magnet House, Kingsway, London. W.C.2

LONG RANGE CINEMATOGRAPHY

(Continued from page 1013)

Actually the mirror drops with its own weight, and is held at the correct angle when focusing.

The housing is held tightly against the camera flange by the clip H, which fits under the existing screw on the camera marked S. H was cut from copper strip and a keeper screw bears against the "chimney" of the housing. A pillar of threaded brass has been attached to the bottom of the housing, supporting it firmly from below. The pillar is held by nuts and washers in the drilling marked Ho. (In the "exploded" diagram the pillar has to be shown in the wrong hole.)

To the front face of the housing we soldered a flange or screw mount F, into which is screwed the lens L. As it is intended at present to use the apparatus for birds in the garden, the eyepiece of the telescope T has a long-focus portrait lens attached to it to permit of focusing on subjects about 30ft. away. A 2x yellow filter can be slipped into the mount of this lens.

By removing the gate of the film camera, and inserting a piece of fine tissue paper in the film track, it has been easy to calibrate the reflex focuser. It also serves as a viewfinder with the limits of the picture painted on the tiny mirror. Another small mirror with a long handle—like a dentist's mirror—is most useful for examining the image on the tissue paper in the camera.

The total cost of this adaptation, including the cost of the telescopes, did not exceed £9. A prismatic telescope or monocular would have been preferable but more expensive. One would like to see co-operation between camera and telescope or binocular makers. A suitable base-plate is the main adapting link to hold the instruments in alignment.

COLLECTOR'S CORNER (from page 1025)

I found my prejudice entirely unfounded. The film version is a very loose adaptation of the book, lightly handled, with some fascinating scenes. The model work is surprisingly imaginative—some of the close-ups are remarkable—and the special effects are very skilful and often entirely convincing. The eruption scenes, although abridged in the version I saw, include some superb shots of stampeding prehistoric animals. Some scenes, however, are not so successful: an unfortunate attempt at travelling matte during the final sequence in which a brontosaurus terrorises London mars the general high standard. But overall, the film is extremely entertaining and quite absorbing. And Wallace Beery gives a magnificent performance as a bombastic Professor Challenger.

Carmen (2 x 300ft. N.) had been in my collection for several months before I screened it. And this, too, proved a revelation. Exquisitely filmed on location in Spain, impeccably mounted, *Carmen* was conceived by Jacques Feyder essentially as a film. Although a critic declared that it "transcends all previous attempts to translate to the screen the spirit of grand opera," it fortunately does nothing of the sort. It is utterly untheatrical, completely realistic and authentic. And, equally important, its players—Raquel Meller, Louis Lerch, Jean Murat and toreador Guerro de Xaudoval, are thoroughly believable. If you can find a copy of this, I recommend it; as an added attraction, its print quality is outstandingly good.

(The picture shows an Ensign Autokinecam mounted with binoculars on one of these adapting base-plates.)

It might be more convenient for owners of Autokinecams—or any other cine cameras, both 8mm. and 16mm.—to use a pair of binoculars instead. About 7 power seems to be the best. The kind known as a 7 x 50 has good light transmitting quality. In the U.S. a series of base-plates is available which permit binoculars to be firmly clamped in front of any kind of camera. For the cine camera the eyepiece of one side is removed and replaced by a tube containing a fine ground glass screen, which makes both a viewfinder and a means of focusing while the picture is being taken, simply by turning the centre adjustment of the binoculars. Flexible rubber connections are supplied to fit binocular eyepiece to camera lens. Care has to be taken to see that both sides of the binocular are in dioptric balance, but this is easily done.

One firm markets a special telescope for tele-photography. By varying the eyepieces and the focal length of the camera lens they claim a variety of focal lengths from 750mm. to 2000mm., but add a warning against turbulence of the atmosphere causing interference, particularly in hot weather. There seemed to be a large following in the United States for what was described as "Bino-Fotography," though we think it had more to do with Sputnik and Space-mania than with birds.

Firms which deal in ex-Government apparatus, whose lists will be useful to the amateur constructor, include the following: H. W. English, Rayleigh Road, Brentford, Essex. United Technical Supplies, 3 Harrow Road, London, N.W.2. Headquarters and General Supplies Ltd., 196 Coldharbour Lane, London, S.E.5.

LAMP DESIGN (from page 1053)

adjusted to close tolerance before the lamp leaves the factory. We understand that new lamp types are in development incorporating a pressed glass base similar to that used in modern radio valves. The pressed glass base is fitted with rigid pins and the filament is jig mounted precisely with respect to these pins. This precision location remains undisturbed through the processing of the lamp and allows a closer control of filament position in the projector.

A further advantage of this technique is that it allows the production of lamps having a shorter light centre length than was possible hitherto, with a consequent reduction in the size of the apparatus. The new base has also been used in the development of projector lamps designed for horizontal burning, where the advantages are considerable.

Fuses in projector lamps present several problems in design, particularly in the case of the modern types fitted with a small bayonet cap. In these lamps the small space available in the cap prohibits effective use of conventional fuse arrangements. In the Osram mains voltage 300 watt S.C.C. based class A1/34 lamp, this problem has been solved by using a fuse element between pinch and cap which is surrounded by a resin containing a component which foams during lamp processing. This fills the cap and surrounds the lead wire with a material having a honeycombed structure which effectively suppresses the arc occurring on the fusing and prevents damage to the lamp and the associated equipment.

TURNERS

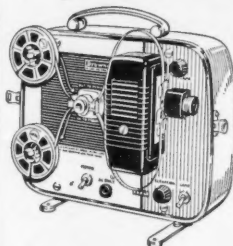
ALSO ELDON CORNER, BLACKETT STREET,
62 CLAYTON ST., NEWCASTLE
AT and 2 PARK VIEW, WHITLEY BAY

OF NEWCASTLE

For the convenience of personal shoppers all items on this page are also obtainable from our associate company—**TURNER'S (Darlington) Ltd.**, 132 Northgate, Darlington

Cine Equipment from Kodak

The Sensational NEW 8mm. 'BROWNIE' Eight-58



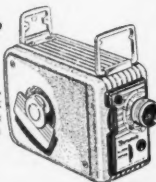
8mm. projector fitted with f/1.6 lens; low voltage lamp, powered rewind; built-in case. Beautifully styled and compactly designed, light weight and no bigger than a portable radio.

Price complete with lamp.

£25.0.0

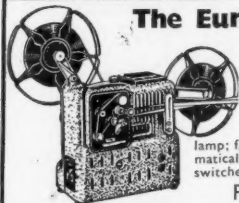
and the 8mm. camera, the Brownie Model II

Takes 50ft. on 25ft. 8mm. double-run film. Fitted with Luminised f/2.7 13mm. Kodak Cine Ektanon fixed focus lens; exposure guide; click setting apertures; direct vision eye level viewfinder.



Price now **£16.14.7**

The Eumig P.8 Imperial



Combines well-proved features of Eumig P.8 with built-in sound coupler for adding synchronised speech and music to 8mm. films when used with tape recorder at 32in. per sec.; Power rewind automatically switches off lamp; f/1.4 lens; plug for table lamp automatically extinguished when projector switched on.

Price **£37.10.0**

The Weston Master III

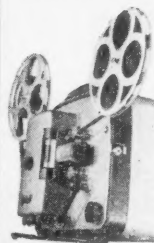
Cine Exposure Meter

Incorporating all the established features of earlier models together with increased film speed range and improved calculator dial giving easier and larger readings.

Price **£9.7.7**



SPECTO reduce the price of their up-to-the-minute 8mm. Projector

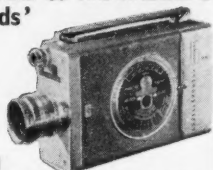


Superb modern styling, light and compact. Fitted with f/1.6 coated lin. lens; 500w. lamp; variable speed regulator; power rewind; 400ft. spool arms; semi-optical framing; self-contained case.

Price, complete with lamp.

£27.10.0

G.B.-BELL & HOWELL'S 'Autoloads' 16mm.



MODEL 603

f/1.9 Taylor Hobson lens, magazine loading; 16-64 frames per sec. **£84.13.11**

MODEL 603T

Twin lens turret; f/1.9 Taylor Hobson lens; magazine loading, 16-64 f.p.s. **£101.18.1**

and the 8mm. model 624



Fast f/1.9 Universal Focus lens gives greater filming opportunities under poor light conditions; lens is set automatically by turning setting dial to prevailing lighting conditions; large viewfinder; 3-way starting button for normal scenes, single frame exposures or continuous lock-run.

Price **£25.10.10**

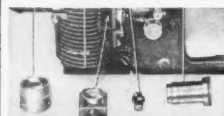
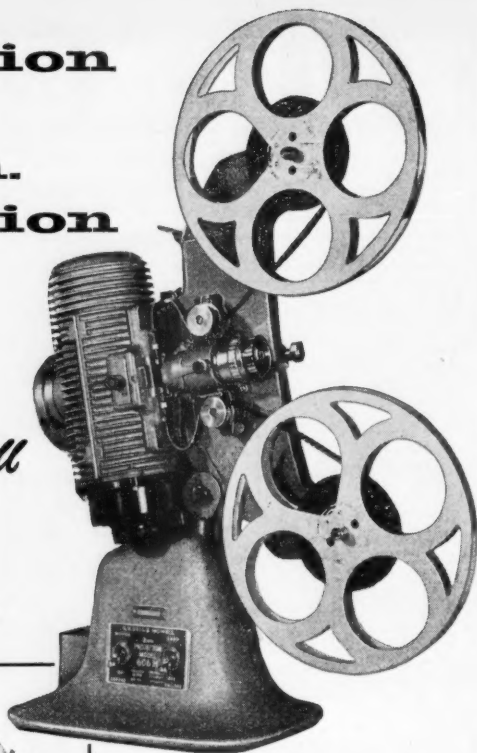
2½x telephoto attachment **£9.11.3**

TURNERS, CAMERA HOUSE, PINK LANE, NEWCASTLE.

Perfection in 8mm. Projection

with the
G.B.-Bell & Howell
SCREENMASTER
606H

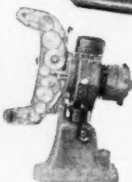
Price with variable focus
'FILMOVARA' lens £66.0.0.
Price with standard lens £63.0.0



Easy to Maintain: Reflector, condenser, gate shoe and lenses are easily removed without tools for cleaning.



Sharp, Clear Pictures—FILMOVARA variable focal length lens fits the picture perfectly to the screen size. Infinitely variable between 15 mm. and 20 mm. focal length.



Sturdy, Silent gears
Hard-wearing, silent all-gear drive ensures quiet operation. Aluminium, die-cast housing ensures rigid alignment of all optical and mechanical parts.

Here is the 8mm. projector which brings film shows of professional quality within reach of the amateur.

Features of the G. B. -Bell & Howell 606H 8mm. 500 watt. Projector

All gear drive · Power rewind
Vivid flicker-free pictures
33 minute continuous showing
Variable speeds · Still picture clutch
Straight line optical system
Safe-lock sprockets for simple error-proof threading
Independent switches for lamp and motor
Forced air-cooling system
Metered lubrication



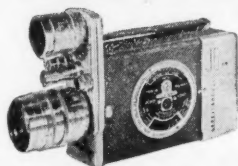
See it at your local G.B.-Bell & Howell dealer or write for full particulars to:

RANK PRECISION INDUSTRIES LTD.,

CINE & PHOTOGRAPHIC DIVISION

DEPT. ACW/2/50 · 37-41 MORTIMER STREET · LONDON, W.1 · MUSEum 5431

SCOTLAND'S LARGEST CINE SPECIALISTS



20th Century Movies

Sales and Service for all
Leading Makes



G.B.-Bell & Howell - Ampro - B.T.H. - Grundig - Philips - Bolex

And Sole Distributors in Glasgow for the famous PETERSON recorders.

Now available from stock in all sizes 8mm.—9.5mm.—and 16mm. and
all at the fantastically low price of 57 gns. complete.

Our Private Demonstration Theatre is at your service—Remember it will be a fully qualified mechanic who will be with you to advise on the best methods and type of equipment to suit your special needs. Expert advice can save you pounds and with every piece of equipment goes our comprehensive (*Positively no charges*) guarantee.

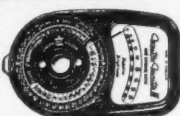
ACCESSORIES

Our range is unequalled and remember we are Cine Specialists—in all three sizes, we hold every Agency worth speaking of—in 1958 thousands used our services and took our advice—such as this.

THE WESTON MASTER III CINE EXPOSURE METER

Incorporating all the established features of earlier models together with increased film speed range and improved calculator dial giving easier and larger readings.

Price **£9.7.7**



FILMS

No matter what your size of film or taste in entertainment, in our choice of 700 films we feel we have a film you will enjoy—*Movies ARE Adventure*—Laugh with Laurel and Hardy—or listen to the immortal music of Chopin. Films from 12/6.



**READ THROUGH THIS BOOK — we can supply almost every item
advertised from stock**

(Don't think of the things you want and can't get—

Think of the things you don't want and don't get)

*But when things do go wrong—think of our SERVICE FACILITIES,
they are WORLD WIDE and WORLD FAMOUS*

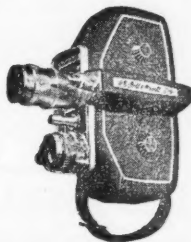
**When they speak of CINE in Scotland
they mean**

Glasgow Cine Centre

**112 Queen Margaret Drive, Glasgow, N.W.
MARYHILL 1988**

Remember the name—

You will never forget the service.



A.C.S. of BROMLEY



For All Movie Needs

- Film Library in all sizes
- Simple Credit Terms to suit your pocket
- Every approval facility
- Generous Part Exchange allowances

OPEN UNTIL 6 p.m. SATURDAYS



AMATEUR CINE SERVICE LTD.

44, WIDMORE RD. BROMLEY, KENT - RAVENSBORNE O156

SALANSON

BEST
IN THE WEST

CINE CAMERAS G.B.-BELL & HOWELL SERIES

Sportster 8mm. 605A, f/2.5 Trital lens	£39 8 9
Sportster 8mm. Duo, 605B, f/2.5 Trital lens	£48 8 0
Sportster 8mm. Tri-lens 605C, f/2.5 Trital lens	£53 6 7
Model "624," f/1.9, "Simplicity Itself" to use	£25 10 10

PAILLARD-BOLEX SERIES

Bolex model C.8, Berthiot f/2.5 fixed focus	£35 17 0
Bolex model C.8, f/2.5 fixed focus Yvar	£42 19 2
Bolex B.8, f/2.5 fixed focus Yvar, turret head	£54 18 2

Bolex model B.8, VS, specification as above, plus variable shutter The new Gevaert Double 8 Cine Camera, fitted with 1.5mm. f/1.9 Berthiot lens

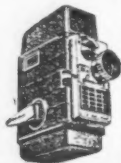
£60 18 11

£47 16 0

JUST RECEIVED, A FURTHER SUPPLY OF "THE CAMERA OF THE YEAR"

"624 EE"

'Autoset'	£49 19 4
Case	£5 10 4



PROJECTORS

Bolex M.8.R. 8mm. modified for Synchronat	£59 17 6
Eumig P.8 Imperial	£37 10 0
G.B.-Bell & Howell "625," 500 watt	£35 0 0
Zeiss Movilux "B" 8mm. Coldlight	£59 17 6

ACCESSORIES

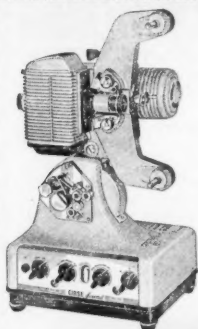
Be prepared for Indoor Filming this season with the "Movie-Lite" Portable Lighting Unit	£3 19 6
Lamps for use with the above, each	17 6
Muray "Portay" 8mm. Viewer	£13 19 6
Muray "Animated" Viewer, with Brilliant Screen, 8mm. to 16mm.	£10 19 6
Re-wind Arms on Baseboard for the above G.B.-Bell & Howell Movie Titrer for "624" and "624EE"	£2 9 6
Vebo Universal Lens Mounts	£3 2 9
Supplementary lenses 2", 3", 4", 10", 15", 20", 23", each	10 0
Queen Trailers from	5 0
Dubilier Television Suppressor kit	2 0
Limited number only 8mm., 16mm. and 9.5mm. Shop-soiled Ensign Spicers, usual price 43/6	5 6
Postage Extra in All Cases	£1 10 0

83-85 FAIRFAX STREET, BRISTOL

Tel.: 26185-6

ALSO AT OPTIC HOUSE, 119 QUEEN STREET, CARDIFF.

Tel.: 26030



NEW CIRSE-SOUND

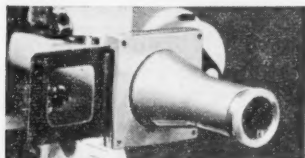
... To complete your picture. At last a completely self-contained 8mm. sound-stripe projector incorporating recording, mixing, monitoring and playback facilities. Dual induction motors, driving optical head and sound drum ensure perfect sound reproduction at 16 or 24 f.p.s.

The CIRSE-SOUND costs ... £169 10 0

Say

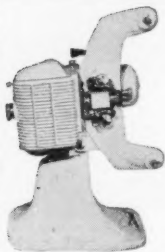
CIRSE

and your projection will be perfect



NEW CIRSE-FIX

A lightweight, compact unit to convert most well-known makes of 8, 9.5 or 16mm. cine projectors into efficient 2" x 2" slide projectors easily, quickly, at a fraction of the cost of a separate unit. The CIRSE-FIX costs only £7 15 0, complete with three sleeve adaptors.



The MISSOURI

The enthusiasts projector. A film stop device allows 5 minutes viewing of single frames—induction motor with fixed speeds of 16 and 24 f.p.s. ensures correct film speed, essential for tape recorders and other sound attachments. Gear drive—power rewind—ultra quiet—ultra perfect.

The MISSOURI costs ... £59 10 0



The NILUS

The ideal family projector at a price everyone can afford. Quiet running and strongly constructed this projector will ensure years of trouble-free operation.

The NILUS costs ... £45 0 0



SOLE DISTRIBUTORS

CINE EQUIPMENT LTD.

14-18 HAM YARD, PICCADILLY,
LONDON, W.1.

Telephone: Gerrard 7491.

Post this coupon now for full information.

Name.....

Address.....

D.52

Up to

25% Discount

on all film hire business with our film libraries during the next twelve months. Even if you hire films only occasionally during the year you will still be entitled to cash discount. Full details in 1959 price list just off the press. A copy will be sent free for postage.

FILM LIBRARY CATALOGUES AVAILABLE 6d. each.

8mm. FILM LIBRARY. Colour and B/W films available.

9.5mm. SOUND & SILENT FILM LIBRARY. Every film released by Patheoscope.

16mm. SOUND FILM LIBRARY. Features and shorts. Drama, Comedy, Cartoons.

16mm. SILENT FILM LIBRARY. Features and shorts. Drama, Comedies, Cartoons.

INCREASED PART-EXCHANGE ALLOWANCES FOR YOUR FILMS

There is no alteration in usual exchange fees, but the increased allowances means that you

PAY LESS FOR NEW PRINTS

Full details in 1959 price list, free for postage.

COLOUR FILM EXCHANGE SERVICE

New and used 8mm. colour films for sale.

WALT DISNEY 8mm. COLOUR CARTOONS.
New prints £10.10.0. Used prints £7.0.0. Part exchange allowance for your Disney Cartoons £6.0.0. Unlimited selection from Movie-pak Catalogue. (Catalogue free for postage.)

Tugboat Mickey	Pantry Pirates
Mickey's Parrot	First Aiders
Donald's Gold Mine	Donald's Snowflight
Pluto The Army Mascot	Old MacDonald Duck
Mr. Mouse Takes a Trip	Pluto's Dream House
A Gentleman's Gentleman	Pluto Junior
Donald Duck in Early To Bed	Donald's Dog Library
Mickey Mouse in Nifty Nineties	Donald's Beach Picnic
Window Cleaner Donald	Hockey Champ Donald

50ft. 8mm. versions of all the above coloured cartoons, available at £3.10.0 per reel for new copies, £2.7.6 per reel for used copies. Part exchange allowance for your 50ft. Disney Cartoon £1.17.6.

GLAMOUR FILMS IN COLOUR

50ft. 8mm. £3.6.0 each new copies, used copies £1.7.6. allowance for your 50ft. Glamour film in colour £1.17.6.

Bikini-Girl World Contest
Bikini Bathing Beauties
Cabarets De Paris
Midnight in Paris
The Nature Lovers
Girlnastics
The Sun Worshippers
At Home With Sabrina
Girly Godiva
Highway Strip
Weight and See
Beauties For The Basking
Britain's Beauty Queens

Beauty Brevities
Sunshine Sweethearts
Paris Revue
French Follies
Lovin' The Sun
The New Sensation
Beauties Afloat
Pools Paradise
Paradise For Two
Lie Low Lovely
Oh What a Dream
Plucky Dip

We offer the best exchange service in the country. Unlimited selection of films in Black and White and Colour from Peak, Walton and Movie-pak lists. We guarantee to supply the title you require. Send stamp for new film hire and exchange price list.

KIRKHAM FILM SERVICE LTD.

111-115 WINWICK ROAD : WARRINGTON
Telephone: 30245. Telegrams: "Cinesound."

CROYDON CINE EXCHANGE Ltd

SPECIAL CLEARANCE OFFERS

Pathe Lux Camera, 9.5mm. ...	£6 10 0
Pathe H Camera, f/1.9 lens with Tele lens ...	£36 0 0
G.I.C. 8mm. Camera, f/2.5. List £45 0 0 ...	£15 0 0
Kodak 8 Brownie with case ...	£14 0 0
Kodak 8/20 Camera, f/3.5 ...	£12 0 0
Admira 8 with Tele and case. New. Slightly soiled ...	£42 0 0
Grundig TK5 Recorder with mic. List £56 14 0 ...	£42 0 0
G.B.-Bell & Howell 625 Projector ...	£27 0 0
G.B.-Bell & Howell 606 and case	£38 0 0
Reiss Cine Tripod, with pan-head ...	£10 10 0
Hanimex, Geared Rewind Heads. New. Pair ...	£1 17 6
Bolex Filter Holder and 4 Filters. For H.16 ...	£4 0 0
G.B.-Bell & Howell Increlite, 3in. lens ...	£7 0 0

WANTED, 8mm. FILMS FOR CASH

48 SOUTH END • CROYDON

Croydon 0236

YOUR FILMS DESERVE CERVIN TITLE LETTERS

• in 3 sizes • in 4 colours



Never before such an excellent range of titling letters at such low prices. Made in translucent polythene plastic.

Available in 4 colours—white, red, green and yellow. The trees of 8mm. and 5mm. letters, numerals, punctuation marks contain 125 pieces and the 15mm. letters 80 pieces. Prices: 5mm.—5/9, 8mm.—6/9, 15mm.—4/9.

JUNIOR SET consists of centring card, straight edge, three plastic and six paper art design background sheets, adhesive plastic sheet, 2 sets of letter trees—one colour—8mm. and 15mm. and plastic razor blade holder for severing from branch, 19/6.

MASTER SET consists of above contents and plastic storage nest of 42 compartments in cardboard box, fully illustrated titling instructions, black flock card background, 29/6.

AVAILABLE FROM YOUR USUAL CINE SUPPLIER.

CINE ACCESSORIES CO.

1 B EAST STREET • BRIGHTON • 27674

FOUNTAIN PRESS

announce

Colour Photography

*an exciting new quarterly
magazine*

COLOUR PHOTOGRAPHY

will cater for all colour users from the casual snap-shotter to the practising professional in search of new ideas and angles.

COLOUR PHOTOGRAPHY

will contain many first-class colour plates, as well as up to the minute articles by leading exponents of imaginative and creative photography illustrated with how-to-do-it drawings and photographs.

COLOUR PHOTOGRAPHY

will feature some specialised application, such as portraiture, still life, colour movies, industrial or technical photography in each issue, as well as the more general topics, lighting, exposure and composition. Presentation will also be covered, including projection, viewing devices, stereo-viewing, mounting of slides and prints, storage and indexing slide collections.

COLOUR PHOTOGRAPHY

can be obtained for as little as 2s. 6d. per issue. To make sure of your copy regularly fill in the Order form in this issue today.

No. 1 published February 2.



Fountain Press · 46-47 Chancery Lane · London WC2

BELL & HOWELL

70 DL

WITH
F1.4 1" IVOTAL, 0.7" F2.5 SUPER
COMAT
F4 3" TELATE (ALL COATED)
TURRET VIEWFINDER
SPEEDS 8-12-16-24-32-48-64 F.P.S.
MAYFAIR CARRYING CASE

£160

P. HEATHCOTE LTD.

THE CAMERA SHOP
300/302 RADFORD ROAD,
NOTTINGHAM
TEL. 75851

MOSELEY CINE CENTRE

(Morland Braithwaite Ltd.)

Moseley Village : Birmingham 13

Annual Sale

Starts — January 31st, 1959
Finishes — February 14th, 1959

Genuine Bargains in Surplus
Apparatus.

All Second-hand and shop-
soiled Photographic and Ciné
equipment reduced in price.
Send 3d. Stamp for Sale List
which will be posted a few days
before sale commences.

Part Exchanges • Deferred Terms

SOuth 2211

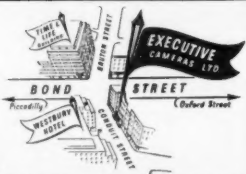
Special Offers of Demonstration Apparatus

The items listed below are slightly shelf soiled but all carry guarantee of optical and mechanical efficiency and are available on approval against remittance to cover full value.

8mm. CAMERAS	
G.B. 624, Autocut, f/1.9	£39 10 0
Emmie C.3, f/1.9, meter	£45 0 0
Nizo Helimatic, f/1.5, 37-5mm, f/2.8, meter	£127 0 0
Miller, f/2.5, speeds, interchangeable	£19 10 0
G.B. 624, f/1.9	£21 10 0
G.B. Sportster, f/2.3	£33 10 0
G.B. Sportster Duo, f/1.7, turret	£49 10 0
G.B. Sportster, f/2.3, tri-lens turret, focuser	£42 10 0
8mm. PROJECTORS	
Astro, 500 watt	£25 0 0
Nulas, 8 volt 50 watt	£25 0 0
Specto, 115 volt 500 watt	£35 0 0
G.B. 605H, 500 watt, geared arms	£48 0 0
G.B. 625C, 500 watt, variable speeds	£27 0 0
16mm. CAMERAS	
Emmie C.16, f/1.9, 100ft. spool, meter	£110 0 0
Bell Howell 240A, f/1.9, 100ft. spool	£85 0 0
Bell Howell 200EE, f/1.9, magazine, auto iris	£145 0 0
16mm. PROJECTORS	
Specto, 115 volt 200 watt	£45 0 0
Emmie P26, 115 volt 500 watt, still picture, reverse	£49 0 0
OTHER APPARATUS	
Photomat tape synch device for P.S.	£5 10 0
Cine Vox sound stripe device, amp, take, speaker	£40 0 0

USED CINE APPARATUS	
8mm. G.B. 624, f/2.3 fixed focus, single shot, case	£17 10 0
Paillard Bolex H.16 Filterslot, f/1.5 Switar, Malor case	£125 0 0
Paillard Bolex H.16 Filterslot, f/1.9 Pizar, case	£110 0 0
G.B.-Bell & Howell 603T, magazine load, with turret, f/1.4 T.T.H. Ivotal, case	£90 0 0
Revere 16, f/1.9, tri-lens, magazine load, variable speed, case	£55 0 0
Magazine Cine Kodak, f/1.9, case	£39 0 0
Zeiss Movikon, f/1.4 Sonnar, coupled rangefinder, backwind, delayed action, case	£90 0 0
8mm. Cine-Kodak 8-20, f/2.8, case	£12 10 0
8mm. Magazine Cine-Kodak, f/1.9, variable speeds, case	£39 0 0
Paillard Bolex L.8, f/2.8 focusing Yvar, variable speeds	£31 0 0

**OUR NEW CINE
THEATRE / SHOWROOM**
(lower ground floor) is the
LARGEST IN THE COUNTRY
and it is packed with everything worth
seeing in movie making, editing, and pro-
jection equipment. Visit us and chat in
armchair comfort.



RARE CANON OUTFIT
Canon 8-T with 3 lenses, 13mm. f/1.4, 6mm. f/1.8, 20mm. f/1.8, automatic parallax compensation, screen focusing, 60mm. to 75mm. viewfinder, single shot, filters, fitted case £115 0 0.

USED PAN CINOR ZOOM 70
Som Berthiot lens, aperture f/2.4, continuously variable focal lengths from 17.5mm. to 70mm. with through-lens viewing. As new in leather case. £110 0 0

USED CINE LENSES	
16mm.	
16mm. f/2.8 Kern Yvar	£17 10 0
3in. f/2.8 Elgeet, coated	£19 10 0
3in. f/3.5 Berthiot, coated	£12 10 0
3in. f/4.5 Tele for magazine Kodak	£17 10 0
2cm. f/2.8 Tessar for Movikon	£19 10 0
8mm.	
1 1/2in. f/1.9 Dallmeyer, latest series	£15 0 0
38mm. f/2.5 Zele Elkar magazine Kodak	£19 10 0

EXECUTIVE CAMERAS LIMITED

26-27 CONDUIT STREET,
BOND STREET, LONDON, W.1
MAYfair 0228

Colour Movies Indoors
are so Easy with

THE NEW MOVIE-LITE PORTABLE LIGHTING UNITS

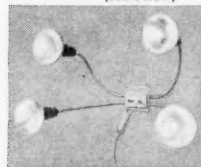


MOVIE-LITE JUNIOR

2 flexible arms fitted with the essential lamp saving dim/bright switch.
£3. 19. 6. (no tax)
** (see below)

MOVIE-LITE SENIOR

4 flexible arms, dim/bright switch, also on/off switch.
£5. 19. 6. (no tax)
** (see below)



REMEMBER
— filming in colour at home is so easy.

****IMPORTANT**
If supplied with hole drilled for camera screw and camera mounting then purchase tax must be charged. Junior 18/11 Senior £1. 3. 11. extra.

Lamps Extra—
500 watt 17/6 each.
275 watt 10/6 each.



18, EAST STREET, BRIGHTON

Telephone: 2764

THEODORE PYKE LTD.

8mm. KODAK BROWNIE MODEL "EIGHT-58" PROJECTOR

Fitted cold light lamp, f/1.6 Ektanon lens, separate lamp and motor switches, power rewind. Built-in handsome leather style case.

CASH PRICE £25. 0. 0.

or yours for £5. 0. 0. deposit and 8 monthly instalments of £2. 13. 9. each.

8mm. SPECTO "8" PROJECTOR

500 watt lighting, f/1.6 lens, variable-speed regulator, power rewind, 400ft. spool arms. Attractively styled, self-contained, leathercloth covered, moulded and resin-bonded case.

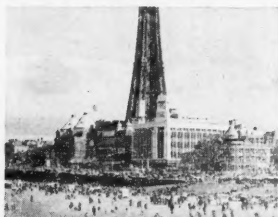
CASH PRICE £27. 10. 0.

or yours for £5. 10. 0 deposit and 8 monthly instalments of £2. 19. 1.

**76 EDEN STREET
KINGSTON-ON-THAMES**

Phone: KIN. 0723

**"A WIDE ANGLE LENS — is a
VIRTUAL NECESSITY"** *vide Press*



**WHY MUTILATE YOUR PICTURE
...when by using a
DALLMEYER**

6.5mm. f/2.5

**WIDE
ANGLE
LENS**

**... YOU
CAN GET
ALL THE
PICTURE**



ACTUAL
SIZE



Top illustration shows the picture area of 12.5mm. lens usually supplied with 8mm. cameras. Lower illustration shows the full view, i.e. an angle of 53° obtainable with a 6.5mm. f/2.5 Dallmeyer Wide Angle lens giving sharp, brilliant and contrasty pictures, covering 4 TIMES THE FIELD OF VIEW.

The lens is "Dallcoated" giving increased light transmission, ideally suited for colour work. Buy DALLMEYER—the name is your guarantee.

PRICE £13. 5. 0 + PUR. TAX £2. 11. 8
standard type "D" mount.

Fits **BOLEX, G.B. BELL AND HOWELL, CINE KODAK 8.55 AND PRACTICALLY ALL 8mm. CAMERAS.**

Lenses can also be supplied to fit many non-standard cameras. Literature available on application. Stocked by all good Photographic Dealers.

J. H. DALLMEYER LTD.

'The Lens Specialists'

**CHURCH END WORKS - HIGH ROAD
WILLESDEN - LONDON - N.W.10**

Telephone: Willesden 6521/2/3

GNOME CINE TITLERS



Designed for horizontal or vertical use, the Gnome Cine Titlers are sturdily made of stove-enamelled castings and chromium plated steel tubing. Adjustable card holder; screened lamp-holders easily positioned; vertical adjustment on camera and card holders; various sized card holders available; calibrated steel scale fitted.

NEW DE LUXE MODEL (as illustrated)

Price **£9 17 6**

STANDARD MODEL

Price **£7 17 6**

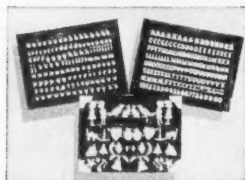
CINE TITLING SET

Complete set of self-adhesive letters comprising 166 capital letters and symbols, 136 lower case. 42 silhouette cut-outs, 1 ruled background and pair of tweezers. Available in Red, White, Blue, Black, Yellow and Green.

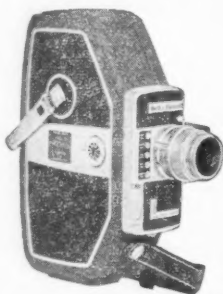
Price, per set **£1 10 0**

Ask your Gnome Stockist for a demonstration or write for illustrated catalogue.

GNOME PHOTOGRAPHIC PRODUCTS LTD
354 CAERPHILLY RD., CARDIFF



SAVE — £34 . 10 . 0



BRAND NEW Bell & Howell 240 cameras fitted with Super Comat f/1.9 focusing lens, Sunomatic exposure control, 5 speeds, 8-48 f.p.s. Footage and motor indicators. Don't miss these, they're **BRAND NEW** and

UNUSED

List Price £102 . 0 . 0 for **£67 . 10 . 0**

SORRY NO H.P.

We proudly announce the first supplies of special Synchro Cine Tape. Now you can reproduce voice and music, etc., in complete synchronisation using a standard type Tape Recorder at $3\frac{1}{2}$ i.p.s. Most projectors are suitable providing they have a three-blade shutter or, as per Bell & Howell, with a three to one movement. Your projector must have variable speed control. No gadgets, just a simple reflector fixed to the lens which throws a beam of light on to the Stroboscopic Tape.

865ft. L.P. Tape with reflector **£2 . 5 . 0**

Tape only.

£1 . 18 . 0

COMMERCIAL MOTION PICTURES LTD.

3 CORSICA STREET, Highbury, N.5

CAN. 4949-8701

CINE SCREENS

FOR VISUAL EDUCATION
FRONT & REAR PROJECTION

Makers of the popular—

'BROOKLANDS'

REAR PROJECTOR SCREEN UNIT

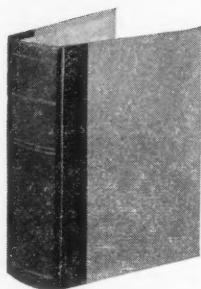
Roller Types with White Opaque,
Silver, Crystal Bead and Translucent
Surfaces

Catalogues can be obtained from local dealers
or

THE
**PERFORATED FRONT
PROJECTION SCREEN Co. Ltd.**

43-49 HIGHAM ST., WALTHAMSTOW,
LONDON, E.17

TELEPHONE: LARKSWOOD 1061/2



**NOW YOU CAN
Bind a Complete Year's
Issues of A.C.W.**

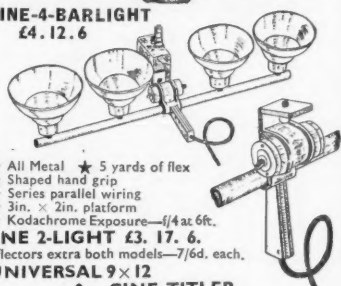
Heavily built binders to take 12 copies
only 12s. 0d. post free

from **AMATEUR CINE WORLD**
46-47 Chancery Lane, London, W.C.2

MALHAM PHOTOGRAPHIC EQUIPMENT S.E.6

CINE-4-BARLIGHT

£4. 12. 6



- ★ All Metal
- ★ 5 yards of flex
- ★ Shaped hand grip
- ★ Series parallel wiring
- ★ 3in. x 2in. platform
- ★ Kodachrome Exposure—1/4 at 6ft.

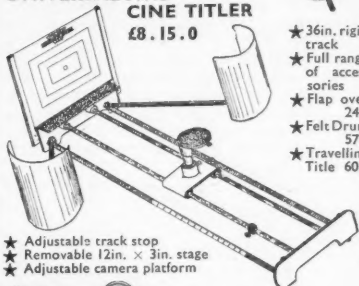
CINE 2-LIGHT £3. 17. 6.

Reflectors extra both models—7/6d. each.

UNIVERSAL 9 x 12

CINE TITLER

£8. 15. 0



- ★ 36in. rigid track
- ★ Full range of accessories
- ★ Flap over 24in.
- ★ Felt Drum 57in.
- ★ Travelling Title 60in.

- ★ Adjustable track stop
- ★ Removable 12in. x 3in. stage
- ★ Adjustable camera platform

MULTIPLE FLOODLIGHTS

- ★ 11in. Reflectors
- ★ Two-section Stand
- ★ Extends 3ft. to 7ft. 6in.
- ★ Folding Tripod Base

Twin Flood £5. 4. 0

Triple Flood £6. 14. 6



PROJECTOR STAND

- ★ Braced heavy duty tripod base with centre pillar
- ★ 12 x 10in. tilting top
- ★ Extends to 57in.
- ★ Absolutely rigid

PROJECTOR SCREEN STAND

- ★ Extending centre pillar design
- ★ Extends to 57in.
- ★ Provision for screen tilt
- ★ Takes screens up to 5ft. square

£6. 10. 0



£4. 17. 6

Write for the 20-page illustrated catalogue

Money refunded if not completely satisfied.

Order direct from
MALHAM PHOTOGRAPHIC EQUIPMENT
41 Inchmery Road, London, S.E.6 Telephone HIT 5731

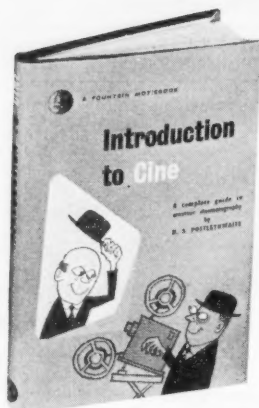
Two important new cine books

INTRODUCTION TO CINE

by H. A. POSTLETHWAITE

For every beginner in cinematography. Fully illustrated chapters give all the advice the novice needs, from choosing a camera to projecting the finished film. Sections cover: the three gauges, how the camera works, choosing a camera, exposure, focusing, filters, scenes and sequences, lighting, filming, editing, projecting, all containing many practical hints.

7½ in. x 5 in. 120 pages 12/6 (post 1/-)



HANDBOOK OF AMATEUR CINEMATOGRAPHY

Volume Two

Edited by R. H. BOMBACK, B.Sc. ARIC FRPS MBKS

A valuable and comprehensive guide to the use of both colour and sound in amateur films. Also gives practical information on the more specialised techniques of animation and trick cartoon photography, and includes information on film processing theory and practice as well as a guide on how

best to add those finishing touches to a film to give it the extra gloss that distinguishes the best amateur works. A really practical handbook, being the bound volume of Cinefacts 9-16.

Over 320 pages

Size 7½ in. x 5 in. 27/6 (post 1/6)



FOUNTAIN PRESS 46 - 47 CHANCERY LANE LONDON WC2

BARGAINS IN BRIEF

- BARGAINS to get you off to a good start.
- BARGAINS to improve your present equipment.
- BUYERS waiting for your excess equipment.
- BUYERS wanting your services and supplies.

Charge for advertisements in this section 9d. per word (9/- min.). Box Number 1/6 extra. Prepayable. COPY DATE FOR THE MARCH ISSUE: 30th JANUARY. ADDRESS ALL CORRESPONDENCE (INCLUDING BOX NUMBER REPLIES) TO: AMATEUR CINE WORLD, 46-47 CHANCERY LANE, LONDON, W.C.2.

FOR SALE

Films & Film Libraries

Murrays of Glasgow, Scotland's largest Cine Dealers—sell 8 and 16mm. films. Hire Service for 8 and 16mm. projectors. Authorised Booking Agents for all 16mm. Sound Film Libraries.

Approx. 2,500ft. 16mm. sound Russian campaign.—Authentic Battle Scenes. £35.—Amev, "Sherwood," Frilford Heath, Abingdon.

For Better Programmes why not obtain your films from the Wallace Heaton Film Library? New 16mm. Sound catalogue now available. Films in all sizes including an extensive selection of 8mm. subjects. Write for catalogue.—127 New Bond Street, London, W.1. (MAYfair 7511.) (1358.)

16mm. Silent Films for Sale.—Comedies, Dramas, Travel. S.A.E., Ivey, 2 Dryburgh Road, Putney, S.W.15. (1358.)

16mm. Sound Films for hire, sale, exchange or purchased—in perfect condition only. Top value assured.—Cinehire Film Service, Petersfield, Hants. (Phone 188.) (1358.)

Top quality sound! picture! service! titles! 16mm. Film Hire Library!... all available and at economic hire rates, with special reduction for block booking. Send 2/6 for Catalogue (amount refunded on first booking)—Golden Films, Office T2, 60 Wardour Street, London, W.1. (1358.)

8mm. new subjects for sale at economic prices—comedies, animal, religious, variety, etc.—Send s.a.e. for list.—Golden Films, Office T2, 60 Wardour Street, London, W.1. (1358.)

Laurel and Hardy 16mm. Sound Comedies for Sale. New. Send now for full list of 36 2 and 3 reel titles.—John King (Films) Ltd., Film House, East Street, Brighton. (Tel. 25918.) (1258.)

Annual Clearance Sale of 16mm. silent and sound films from 30/- per reel.—Full list: John King (Films) Ltd., Film House, Brighton. (159.)

Golden Films New 8mm. Releases contain Comedies—Animal—Religious and Variety Films. New copies for sale, s.a.e. for list.—Golden Films, Room T, 60 Wardour Street, W.1. (1358.)

Serials—Westerns—Skiffle—Comedies a rich variety of 16mm. sound films: Write now for Cat. enc. 2/6 in stamps (amount refunded on first order) to: Golden Films, Room T, 60 Wardour Street, London, W.1.

Hundreds of Bargain Films.—16mm. sound, 16mm. silent, 9.5mm. silent. Enclose 3d. stamped addressed envelope mentioning which list required.—Robinsons Cine Service, Purdis Croft, Bucklesham Road, Ipswich. (1258.)

Cine Postal Bargains. Lists 3d.—Cine-Optics (C), 19 College Road, Harrow. (359.)

16mm. Sound Film Hire.—Cheap rates for Double Feature and Shorts, complete programmes, etc. List free.—Premier Film Services, 477 Manchester Road, West-houghton, near Bolton, Lancashire. (1258.)

Films for All. 8mm., 9.5mm., 16mm. Sale, hire, exchange. Free bargain lists.—Film House, Cox Street, Coventry. (459.)

16mm. Sound Films for Sale from 5/- each. Free lists.—Film House, Cox Street, Coventry. (459.)

16mm. Sound Film Library: big features, 25/6. 1/2 hour composite reels, 18/6 3 days. List 3d. 8mm. 1/2 hour variety reels, 5/6d.—73 Castlewood Drive, Eltham, S.E.9. (359.)

Large Selection of used 16mm. silent film for sale, all in fine order. Subjects include travel, geographical, industrial, popular science, agricultural, nature, sport, history, drama, comedy, etc., etc., 37/6d. per reel, post and packing 2/- per reel. Send for list of subjects.—Godley's, 2-8 Shudehill, Manchester. Personal shoppers welcomed. (1359.)

Pin-Up Films. Two new titles ready. No. P.7 Sally and No. P.8 Jean two parts each. 8mm. b/w, 22/6d.; colour, 63/4; 16mm. b/w, 45/- each part. From your dealer or write, call or phone for complete list.—Capitol Films, 193 Wardour Street, London, W.1. (Gerrard 8196.) (1359.)

Film Exchange Service. 9.5mm. sound/silent. S.a.e. please. Few silents for sale cheap.—38 City Road, March, Cambs.

Cameras and Lenses

Cameras & Lenses.—Murray's of Glasgow, Scotland's largest Cine Dealers, can supply a new camera or projector. Hire Purchase Terms for your convenience. Second-hand bargains always in stock. Write today for our up to date list of truly amazing second-hand offers.

Liverpool cine enthusiasts requiring equipment or Film Hire should contact Kenneth Orlans, M.P.S., 390 Aighburh Road. (Phone: Garston 929 day or night.) (1358.)

Genuine professional cinema projection lenses, exchanged during the recent wide screen boom. Ideal any amateur purpose, most focal lengths from 3in. to 61in. in 1in. steps. Famous makers, Ross, Kershaw, Dallmeyer, etc. Price: 42mm. barrel dia., £2/10/-, 52, 62, 82mm. barrel dia., £3/10/-. Post 1/6. Cash refunded without quibble if not entirely satisfied.—R. Sankey, Picturedrome, Atherstone, Warwick. (Tel. Atherstone 3210-3202.) (1359.)

Cine Kodak "Royal." 16mm. f/1.9 Ektar. Completely overhauled, £75; G.B.-Bell & Howell, 16mm. 603T, f/1.9 T.T.H. turret with case, £69; Cine Kodak "BB" Junior, f/1.9 lens, nice condition, with case, £19/10/-; Specto 16mm. 500 watt, de-luxe projector, complete overhaul by makers perfect at £39/10/-; Specto 9.5 Standard projector, very good, £29/10/-; Kodascope 8mm. model 30, 300 watt lamp with case, £19/10/-; Dekko 8mm., 500 watt, model 118, £19/10/-. All guaranteed and available on the best of credit terms. Part exchanges welcomed straight swaps tolerated. Pay cash and we jump for joy at—The Working Camera Exchange, 9 Goldsworth Road, Woking. (Tel. Woking 4823.)

Condensers!! Condensers!! German made, brand new, optically worked glass bi-convex 4 1/2in. diameter condensers, suitable projectors, enlargers, viewfinders, spotlights, etc. gift at only 5/9d. each, post 1/-, three or more post free. S.a.e. with queries please. No mounts available. Cash refunded without quibble if not entirely satisfied.—R. Sankey, Picturedrome, Atherstone, Warwick. (Tel. Atherstone 3210/3202.) (1359.)

Yvar 36mm. f/2.8. Filter-holder, hood, case, absolutely mint, latest, £18. Box 620

Bolex H.16 (Filterslot).—Small production company going out of business offer this little-used apparatus at very reasonable figure. Switar 1in. f/1.4. Yvar 3in. f/2.8, 16mm. Yvar f/2.8. Full set filters, Octameter viewfinder. Eye-level Focuser, Weston cinemeter, leather case. One film only. Just checked throughout by Cinex Ltd. Guaranteed. Box 609

Bolex C.8 Switar, f/1.5 lens.—Perfect condition. Weston 11 Exposure meter, £55, offer. Box 610

Ensign Super Kinecam.—Turret. Four lenses. First class condition, little used. Case. £75, o.n.o. See London. Box 613

1955 Tri-Turret Enel 8mm.—Three Som Berthiot lenses, 5 speeds, backward, sprocket feed, £57/10/-. Box 615

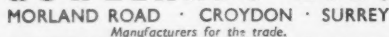
Bolex L.8.—f2.8 focusing Yvar, zip case, mint condition, £30.—Byfleet 3740.

Admira 8E and Case.—£24. Philips 8109 Recorder, new, £30, o.n.o. Box 616

Professional offers 16mm. Kodak "K."—Removable 20mm. f/1.9, variable speeds and spools. Shaped leather case. Exceptional condition. 17mm. (incorporated optical viewfinder), lens mount, mint, rangefinder, filter, bargain, £38. Box 618

RANELAGH
CINE SERVICES LTD.
BOLD PLACE, LIVERPOOL, 1
ROYAL 3006

MINCING LANE · BLACKBURN · LANC.



St. Andrews Street, Dundee

Phone: GRA 5429

Telephone Waterloo 2205/6

SET H. 146 $\frac{1}{2}$ in. letters and numerals, etc. Price in card box, £1 15 0.

PRESGRIP SIGN CO., 53a EASTGATE, WINCHESTER, HANTS.

B. & H. 8mm. Sportster 605A.—Latest model, TTH 1/4 in. focusing lens, filters. Mint condition, £42, o.n.o. **Box 617**
Second-hand Bolex L.8, 1/2-8, case.—£29; Pan Cinor Zoom lens, D mount, £65; Kodak Brownie, ERC, £14; 16mm. Kodak BB, 1/1-9, case, £25; 9-5 Dekko, 1/1-9 Dallmeyer, case, £11; New Bolex BBVS, BBL, etc. Write for high allowance on your old equipment, cine or still.—Paul Moffatt, Churchgate, Loughborough.

16mm. Delrama Anamorphic lens.—Complete with case, adaptor. 3in. f/4 B. & H. Telate. Latest Norwood Super Director meter, complete with all accessories. All new, best offers please.—Newbrook, Pipers Close, Cobham, Surrey.

Bolex, B.8-VS.—1/1-9 Yvar. Absolutely mint, in maker's box. Wrist strap, cable release, £63. **Box 619**

Annual Sale.—Biggest and best ever. S.a.e. for list.—Wooltons of Hendon, 256 Hendon Way, London, N.W.4.
G.B.-Bell & Howell 605C.—As new, complete outfit, case, titler, lens Sun telephoto, 1 1/4 in. wide angle T.T.H., 1/1-7.5 Dallmeyer, 1/1-9 T.T.H. Trital, 1/2-5. First £80.

Box 622
Customs Cleared Bargain!—£120 NEW equipment for £75 o.n.o. Famous Bauer 88B camera, telephoto lens, leather holdall plus accessories; splicer.—John Trustrum, 23 Kent Road, Dagenham, Essex.

R. Sankey offers German optically ground glass convex condensers, 4 1/4 in. diameter, new; 5/8 pd., post.—R. Sankey, Picturedrome, Atherton, Merseyside, Tel.: Atherton 3210/3202.

Bargains! Bolex L.8, £30; Bauer 88C, £29; Movikon 8, £34; Gevaert Carina, £33; Dekko, £19/10/-; Kodak 8-55, £19/10/-; G.B. 624, £19/10/-; Brownie Movie, £14; Sportster, £29; Kodak BB 16mm., £16/10/-; Gilbert Mastin, The Camera Centre, Drummond Road, Skegness.

Projectors

Projectors: Murrays of Glasgow, Scotland's largest cine dealers, have the largest selection of Cine Projectors always in stock. Magnetic sound on 8mm. Let us demonstrate Zeiss Moviphon or Cirse-Sound.

Ditmar 8/16mm. 250 watt, excellent condition, £32.—McKinnon, 104 Buckingham Road, Heaton Moor, Stockport. (HEA. 1538.)

Bargains in Projectors.—Bell & Howell 16mm. sound, £100. Victor model 40, £65. Good machines to clear.—Osmond, Lake House, Petersfield. (1359.)

What is the difference between all the ex-Air Ministry L.516 projectors on offer? All ours are stripped and rebuilt, using new parts where necessary to the exacting standards of the professional cinema, by qualified cinema engineers. Complete with all accessories, fully guaranteed for six months, £60. Your projector or other equipment in exchange. Suggest your own credit terms, no interest charges under six months settlement.—R. Sankey, Picturedrome, Atherton, Merseyside. (Tel.: Atherton 3210/3202.) (1358.)

UNREPEATABLE OFFER. 8mm. COMETSON 500 watt magnetic-sound projector, complete in case with loudspeaker, amplifier, mixing unit and microphone. 12 months guarantee, list £135. Our special price, £85/10/-. **PHONE:** KEN. 5857. **MAC'S CAMERAS**, 8 The Arcade, South Kensington, S.W.7. (1359.)

For Sale.—One Bell & Howell 16mm. Projector Model V.156 with entire equipment, such as four Goodman speakers, sixteen other speakers, two Dunscombe 16mm. Continuous projection stand, all as new, have been recently overhauled.—Apply: Dr. Tun, Llanbythter, Carmar. (159.)
G.B. 609 Bell & Howell 16mm. projector in perfect condition, little used.—Apply: Borough Garage, Manchester Road, Bolton. (259.)

Annual Sale.—Biggest and best ever. S.a.e. for list.—Wooltons of Hendon, 256 Hendon Way, London, N.W.4.
Pathe Super Vox.—400 watts, £37; also 200 watts model, £30. Both nice condition. **Box 623**

Ampro Educational Sound Projector.—With screen and 400 ft. film. Bargain. £100.—Gagegan, 66 Chalkhill Road, Wembley Park, Middlesex. **Phone:** ARNOLD 2810.

Bolex M8R.—Mint, £45, o.n.o.; also Pathe "H" 9-5mm. camera, 1/1-9 focusing, and two Blendux meters. **Offers.** **Box 614**

Bell & Howell Filmsound 138 Projector.—For sale with loudspeaker and transformer.—Ring TRAFalgar 6532, 9.30 a.m. to 5.30 p.m.

Victor Greyline 16mm.—750/1000 watt projector complete with 12in. speaker, Ecko-Sound magnetic adaptor for soundtracking onto films, 2in. and 3in. lenses. Best offer over £100.—Bursar, Berkhamsted School, Herts.

Gaumont British L.516.—Sound/Silent 16mm. projectors. Selected slightly used specimen machines in faultless order.

Complete, £48. Illustrated brochure on request.—Lawrences, 3 Slater Place, Liverpool, 1.

16mm. Sound Ampro.—New Educational projector, as new, £125. **G.B.-Bell & Howell 631 Filmsound** speaker, transformer, £175. Ditto projector, only £140. L.516 speaker, transformer, £45. Bolex H.8 with focuser, case, 1/1-9 lens, £85. 2in. Dallmeyer Maxlite coated projection lenses, £35/-. 8mm. Missouri projector with case, £40. 8mm. Kodak Eight/500, £32/10/-. H.P. Terms, exchanges.—Gifford Boyd, Robertson Street, Hastings.

Second-hand 8mm. Projectors.—Kodak 8-45, case, £18; 8-46, case, £19/10/-; Shop-soiled Noris 100 watt, case, reduced from £22 to £17; 625, variable speeds, £27; Eumig P.8, £25; New Kodak 8-58, £25; New Zeiss, Bolex, Imperial. Write for high allowance on your old cameras, projector, binoculars or tape recorder. Own credit terms.—Paul Moffatt, Churchgate, Loughborough.

American B. & H. Filmsound 156.—(Similar to model 601) sound/silent projector, 750 watt, 1,600ft. arms with transformer speaker and complete spare set of valves and lamps, £65, o.n.o.—D. Martin, 155 Hawthorn Road, Barnsbury, Woking, Surrey.

G.B. L.516 Projectors.—Superb condition, with additional lenses and spares. Choice of two models, £50 and £60.—Tillman, 10 Cumberland Avenue, Maidstone.

Bell & Howell 621.—16mm. sound, compact model with extra 12in. speaker. One private owner since new. First extra condition, £120. Kodak Model B.B. junior camera, 3-5 lens, fine performance, £17/10/-. Alderton, 7 Westfield Avenue, Harpenden, Herts. **Phone:** 284.

Cine Sound Projector.—16mm, £95.—Walters, 35 Abbey Road, West Bridgford, Notts.

Two G.B. type "N" 35mm. Sound Projectors.—Matched and complete with amplifier, speakers, stands, reels, etc. One machine in good working order, the second requires stripping, cleaning and slight attention. The whole outfit complete for only £75. Buyer collects.—Carl Cloud, 9 Oxford Street, Manchester. Central 3815.

Recorders and Recordings

Records and Recordings.—Murray's of Glasgow, Scotland's largest cine dealers, specialise in magnetic sound on tape or film. Grundig, Philips and Minifon.

Guildford, Surrey. The Camera Exchange, 8/9 Tunsage, have the largest selection Ferrograph, Philips, Grundig, Wyndor, etc., for cash or hire purchase, and we will take your unwanted equipment in part exchange, including cine and still items, binoculars, Hi-Fi equipment, record players, etc. **Phone:** Guildford 4040. (1358.)

"Erivox" Recorders. Studiolab (1949). Tape recorders, Ferrograph, Brenell; microphones, tape bargains, tape/disc, three-way mixer, pocket size, only £31.—Peel Street, Eccles, Manchester. (ECCles 1624.) **Director,** Thurlow Smith, A.R.M.C.M.

J. H. Wood. Tape Recording Studio, 117 Ringwood Road, Highcliffe-on-Sea, Hants. (Tel. 2040.) Elizabethan, Gramdeck, Grundig, Sonomax, Spectone, Telefunken, Truvox, Verdik, Walter and Accessories.

Spectone Tape Recorder.—£55. Geloso recorder, portable, £27. 35 Abbey Road, West Bridgford, Notts.

Grundig TK5.—Tape recorder. Used only once. Microphone, three tapes, £45, o.n.o.
One Year Old 8mm. Cirsevox Sound Attachment as advertised **Movie Maker**, November 1958. Perfect order, £30, o.n.o.—Robinson, Forge Cottage, Harvel. (Meopham 3140.)

Complete Outfits

Nizo 8mm. Film Editor.—Complete unit, in mint condition. Cost £40, accept £25/10/-.—Phillips, 1 Seddon Road, St. Helens, Lancs.

Bolex BBVS.—Focusing *Yvars* 1/1-9 and 36mm. telephoto 1/2-8. Filters, hoods, Bolex Outfit case, Eumig Imperial projector, built-in sound, case, beaded de luxe screen, tripod, full bank portable and indoor lighting equipment. All mint, under makers' guarantees and unused. Total cost, £188. Offers for complete and finest 8mm. outfit.—Press, phone evenings LADbroke 3306.

Accessories

Murray's of Glasgow, Scotland's largest cine dealers, can supply by return every important cine accessory.

Brilliant grained silver screen fabric. Washable, crease-resistant for wide angle and cine pictures: 6ft. x 6ft. £3/10/-; 8ft. x 6ft., £4/10/-; 10ft. x 6ft., £5/10/-; 12ft. x 6ft., £6/10/-; Carriage 5/-.—**Realm Filmscreens**, 58 Victoria Road, N.4. (158.)

Commercial Television

An Essential handbook for everyone concerned with TV advertising.

BY

WALLACE S. SHARPS

M.B.K.S.

COVERING in detail ALL major techniques for live and film transmission, this 512 page volume shows the way to obtain maximum selling effect for minimum cost.

Some of the many topics covered are: the advertising agency and television; scripting, casting and costing; film projection and closed circuit television; film sizes, leaders and splicing; light and lighting equipment; making a film; cartoon and puppet animation; transmission and recording of sound; processing film; the film laboratory; film editing; television production; the television transmission system; optical and magnetic tele-recording; the transmission of films, transparencies and opaques; lighting techniques; scenic and staging effects; titles, masks and special effects; the nature, recording and transmission of colour; audience research; the law relating to commercial television; dictionary of commercial television.

512 pages: size 8½ in. x 5½ in. 365 illustrations and diagrams. Dictionary of over 1,200 terms used in advertising, film and television production. Comprehensive Legal Section.

Price: 63s. (post 2s. 6d.). Send for your copy Today.

ORDER FORM

To your Bookseller, or in case of difficulty to Fountain Press, 46-47 Chancery Lane, London, W.C.2.

Please send me.....copies of "Commercial Television," price 63s. (post 2s. 6d.).

I enclose remittance for.....

NAME.....

ADDRESS.....



Kodak 16mm. Cine Magazines, loaded 50ft. fast pan negative reversible film, outdated, but guaranteed perfect in makers original packing, fits most magazine loading cameras including Cine Kodaks and B. & H. Autoload, only 10/- each, post 1/-. Two or more post free.—R. Sankey, Picture-drome, Atherstone, Warwicks. (11359.)

"The Queen In Her Procession." 16mm. Silent Colour Coronation Film. New. Boxed. Reeled. Listed £6/6/- Bargain £11/10/- each. 40in. x 40in. boxed "Riviera" self-erecting white screen, £6. G.B.L.516 projector lamps. New. £1. "Pathe Son" 9.5mm. sound projector. Fine. Complete, £30.—C. Sparkes, 69 Fortis Green, N.2. (459.)

Processing Tank, combined drying rack, 16/9/8mm. S.a.e. —Cine Optics, 19 College Road, Harrow.

Miscellaneous

Murrays of Glasgow, Scotland's largest cine dealers, maintain their own mobile projection unit.

Medici 9.5mm., Personal Titles, "Censor Certificates," announcements, effects, from 7/4d. Stamp essential. Box 583

Hand Painted Title Cards. Your specification. Write artist, "Ingledece," Gig Lane, Moore, near Warrington. (158.)

Photographic Auction No. 21. Wimborne Auction Rooms, Wimborne. 4th February, 1959. Details from—Welch & Lock, Wimborne, Dorset. Tel. 700. Catalogues 6d. (when ready). Entries now accepted.

Processing

8/9-5/16mm. Film Processing. Details s.a.e. (Postal Service only.)—Howell, 23 Holtwhite Avenue, Enfield, Middx.

Microfilms Ltd., St. Andrews Street, Dundee. See page 1074.

8/16mm. Processing. Details (s.a.e. please) from: Jayene Laboratories, Westonla, Weston Favell, Northampton.

Kodachrome, b/w., 8mm. duplicate prints, 16mm. to 8mm. Reduction.—Highbury Cine Films, 8 Florence Street, London, N.1. (359.)

Repairs

Emel Cameras. Repairs and overhauls by Emel trained engineers. Only genuine replacements used.—Cinetex, London Ltd., Grosvenor House, 18-20 The Ridgeway, London, S.W.19. (1259.)

Books and Magazines

American Publications. Figure Studies by Fritz Henle 35/3; Kodak Color Handbook 39/3; Year's subscription

Home Movies 35/-; American Cinematographer 35/-; Popular Photography 35/-; U.S. Camera 39/-; Specimens

4/- each. Free catalogue.—Willen Ltd. (Dept. 18), 9 Drapers Gardens, London, E.C.2.



PHOTOGRAPHIC ENLARGER/PRINTER

Required for quality and quantity work on all negative sizes and enlargements. Experience is essential, plus interest and keenness for this type of work. Location is at our Hatfield establishment.

Please write, giving full particulars to:

The Personnel Manager (Ref. 113),

DE HAVILLAND PROPELLERS LIMITED

Hatfield,

Herts.

SCREEN FABRIC

MAKE YOUR OWN SCREEN

High grade fabric as used by commercial cine screen manufacturers.

SEND 3d. STAMP for samples and instructions for making your own "Roll up" Projection Screen.

SAWYERS LIMITED, 115 ST. SEPULCHRE GATE, DONCASTER.

Photographic Books—Cine for sale second-hand. List, enclose stamp.—Holleyman (C), 59 Carlisle Road, Hove, Sussex.

A Fair Price paid for books and magazines on cinema, also scrap books and stills, the older the better, please write:—Mr. J. R. Whiffin, 4 Albert Road, Romford, Essex.

WANTED

Equipment

MURRAY'S OF GLASGOW, SCOTLAND'S LARGEST CINE DEALERS, WILL PURCHASE FOR CASH OR PART EXCHANGE YOUR PRESENT EQUIPMENT. CASH, CREDIT OR HIRE PURCHASE TERMS. WRITE, CALL OR PHONE FOR BETTER SERVICE AND GUARANTEED SATISFACTION.—C. MURRAY LTD., 146a QUEEN STREET, GLASGOW, C.I. PHONE CENTRAL 4888. SCOTLAND'S LARGEST CINE DEALERS!

We Want to Buy 8mm. cameras and projectors.—Burgess, Lane & Co., Thornton Works, Thornton Avenue, Chiswick, W.4. CHL 5752. (1358.)

Wanted.—£5 each offered for good condition Ex. U.S.A., G.S.A.P. 16mm. cine cameras (unaltered) cameras, without lenses considered.—Harrington Photographic, 423 Green Lanes, London, N.4. (MOU, 5241/2.)

Modern Cine Cameras, projectors and miniature cameras purchased for cash.—Caplan Ltd., 75 Charing Cross Road, W.C.2. (Nr. Leicester Square Tube Station.) (1359.)

Wanted.—Wide angle lens and matching finder for 16mm. Zeiss Movikon bayonet fitting, coupled rangefinder type. Box 608

Kinamo S.10 cassettes wanted.—Barnes, 249 Queens Road, Leicester. (359.)

16mm. Moviescope; 3in. T.T.H. lens for G.B. 640; rigid tripod. 1in. Angenieux f/0.95. Box 621

8/9.5mm., travel, glamour, interest, condition essential. Details please.—Scar, 90 Park Avenue, Orpington, Kent.

Wanted.—8mm. comedies, travel, glamour, art. Private buyer. Condition essential. Send details. (459.) Box 611

Wanted.—B. & H. 605, A, B or C Sportster camera.—Creene, 29 Oxford Road, Calne, Wilts.

Situations Vacant & Wanted
Keen Young Man required as trainee by industrial film unit. Minimum qualifications, G.C.E. in English, Maths. and Physics. Age 16 to 18. Some amateur film making experience essential. Apply in writing to the Assistant Manager, The Fairey Aviation Co. Ltd., Weapon Division, Heston Aerodrome, Hounslow, Middlesex.

Situation vacant for experienced Cine Engineer conversant with Ampro, Bell & Howell, L.516, G.B.N. 35mm. projectors, etc., etc. (559.) Box 625

Part-time Assistant required by London Cartoon Film Unit. Box 612

8mm. TITLES

1-8 words 4/-, additional words 4d. each. Tinting 6d. per title extra. Delivery 5-10 days. Choice of style.

Send for illustrated price list for further details

MOVIE TITLES BCM/MOVIE TITLES LONDON, W.C.1

FILM HIRE

8mm. AND 9.5mm. SILENT SOUND AND SILENT 16mm.

Send 6d. for Catalogue

LAUREL CINE EXCHANGE

624 BATH ROAD • CRANFORD • MIDDLESEX

CINE-VUE 8mm. EDITOR-VIEWER

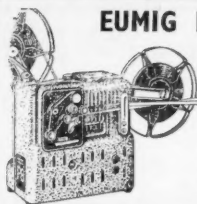
- ★ Excellent Animation
- ★ No Projector or Screen Required
- ★ Takes 50ft. Reels of 8mm. Film
- ★ Film Notcher for Editing Purposes

NOW ONLY 37/6 CASH

or send 1/6 p. and p. for 7 Days Free Trial
FREE LEAFLET SENT ON REQUEST

LORELL PHOTOGRAPHIC SERVICES (C.W.4)
New Mills, Nr. Stockport, Cheshire

EUMIG P.8 IMPERIAL



Brilliant illumination, coupled for sound. Only £13 15s., plus your Eumig P.8, Specto or G.B. 625 in mint condition.

8mm. film sales catalogue, most comprehensive ever—1,000 films. Send 9d. stamp for copy.

FRANKE TESSOP FILM HOUSE
4 OXFORD ST. LEICESTER

"TRIUMPH" FILMSCREENS

fitted with adjoining side stretchers and feet.

Size	White	Silver	Bead
40in. x 30in. ...	£3 0 0	£3 0 0	£4 6 0
40in. x 40in. ...	£3 7 6	£3 7 6	£5 0 0
48in. x 36in. ...	£4 0 0	£4 0 0	£5 10 0
48in. x 48in. ...	£4 10 0	£4 10 0	£6 10 0
60in. x 45in. ...	£5 10 0	£5 15 0	£7 5 0
60in. x 60in. ...	£6 0 0	£6 10 0	£8 10 0
6ft. x 4ft. 6in. ...	£6 15 0	£7 15 0	£10 0 0
6ft. x 6ft. ...	£7 10 0	£8 10 0	£12 0 0
8ft. x 6ft. ...	£14 0 0	£15 10 0	£21 0 0
8ft. x 8ft. ...	£17 10 0	—	—
10ft. x 8ft. ...	£21 0 0	—	—

Carriage extra.

REALM FILMSCREENS

58 VICTORIA ROAD, LONDON, N.4 (ARC 3984)



TURRETS

TWIN OR TRIPLE
FITTED TO
8mm. BOLEX, SPECTO &
BELL & HOWELL

PRECISION MACHINED
TO MATCH THE
CAMERA.

PRICES FROM £8. H.P. TERMS AVAILABLE

PARTICULARS & TRADE ENQUIRIES FROM

BUTTERFIELD PHOTOGRAPHIC MFG. CO.
NORWAY ST. PORTSLADE-BY-SEA, SUSSEX.

Remember These Dates

MAY 11th to 16th, 1959

**INTERNATIONAL
PHOTO FAIR
OLYMPIA**

British Organizers Ltd.

52 Grafton Way, London, W.1
Euston 7930

ORDER FORM FOR CLASSIFIED ADVERTISEMENTS

Please insert this advertisement under heading

.....I do/do not require a Box Number.

for.....insertions. £ s. d. enclosed

NAME

ADDRESS

To Subscription Manager,
AMATEUR CINE WORLD,
46-47 Chancery Lane, London, W.C.2.

Please enter my subscription to
AMATEUR CINE WORLD commencing
with the issue of

I enclose a* for
30s. herewith. Date.....

Name

Address.....

*The ANNUAL Subscription is 30s. post free
(\$5.00 in the U.S.A.)



BOLEXESSORIES



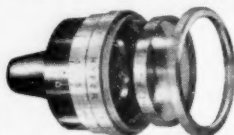
Every month in this space we shall be telling you about new Bolex equipment or reminding you of existing accessories to further the scope and enjoyment of your Bolex filming.

a focusing **WIDE-ANGLE** attachment specially designed to match your Kern or SOM Berthiot standard lens.

These attachments convert your standard lens to an effective focal length of 6.5mm. This is ideal for landscapes and essential for use indoors where space is limited and the normal lens cannot take in all the view. And, of course, an attachment is cheaper than the normal range of 6.5mm. lenses because they cannot be used independently but screw directly into your existing lens.

Every wide-angle attachment is supplied with a 6.5mm. viewfinder adaptor lens.

**wide angle
attachment
lens
for B8 C8 & L8**



SOM Berthiot Hyper Cinar 6.5mm. lens attachment. Model I for Switar 12.5mm., Yvar 12.5mm. fixed focus and Yvar Filmin. Model II for Yvar 13mm. and Pizar 12.5mm. f/1.9 (old type).



Hyper Kern-Paillard, 6.5mm. lens attachment for Switar 12.5mm. f/1.5, Yvar 12.5mm. f/2.5 fixed focus and Yvar 13mm. f/1.9.

CINEX LTD., Bolex House, Burleigh Gardens, Southgate, London, N.14.

Fox Lane 1041.

**ESPECIALLY
FOR YOU**

**AMATEUR
CINEMATOGRAPHERS
DIARY 1959**

**CONTAINS 48 PAGES OF
INVALUABLE REFERENCE
MATTER INCLUDING**

DAYLIGHT EXPOSURE CHART
USING AN EXPOSURE METER

INDOOR LIGHTING

ARTIFICIAL LIGHT EXPOSURE
TABLES

COLOUR FILMING

TITLING

CHEMICAL FADES

SELLOTAPE WIPES

STROBOSCOPES, ETC., ETC.

Plus a 32-page Exposure Record

Published for

AMATEUR CINE WORLD

and AMATEUR MOVIE MAKER

by Fountain Press



All postal and other diary information;
with spaces for one week's diary on each
double page. Also 16 pages of maps in
colour.

Bound in heavy quality rexine.

Size: 4" x 2½"

Only 5/6d., post free

**SUPPLIES ARE LIMITED
ORDER A COPY TODAY**



ORDER FORM

To your Photo. Dealer or: in case of difficulty to:
FOUNTAIN PRESS, 46-47 Chancery Lane, London, WC2.
Please send me.....copies of the Amateur Cinemato-
graphers' Diary 1959 at 5/6d. each.

I enclose my remittance for.....

NAME.....

ADDRESS.....

.....

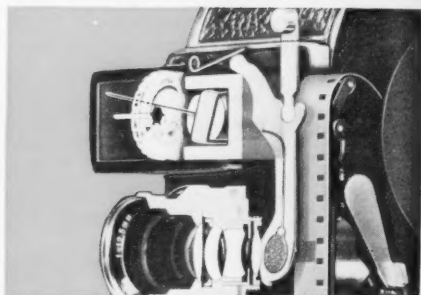
THE REVOLUTIONARY

NEW BOLEX

with Exposure Control Cell
**ACTUALLY
BEHIND THE LENS**



CINEX LTD.,
Bolex House,
Burleigh Gardens,
Southgate,
London, N.14.



Bolex Swiss Precision now brings you the simple-to-use Model B8L, with an entirely new type of exposure control that is more accurate than any other method.

Correct exposures are always guaranteed because the photo-cell that computes the lighting conditions is immediately behind the lens.

It therefore measures only the light that is transmitted to the film and because of this it automatically corrects for any focal length lens or filter used; it covers the exact area of the scene filmed; it compensates for close-up or distant shots. No other exposure control system can do ALL these things!

Any type of film can be used and the photo-cell is adjustable for films of all sensitivities.

With the B8L, simplicity is allied to technical refinements and its specification includes filming speeds of 12 to 64 f.p.s., multi-focal viewfinder, twin lens turret, continuous lock filming as well as normal running and single frames. Above all, lenses are interchangeable and fades and other effects can be made with the exclusive "Variable Shutter." In fact, it is the world's most advanced, yet easy-to-use, 8mm. camera

The B8L is Bolex at its brilliant best—see it at your Dealer's now

BOLEX B8L 74'19'9

with Yvar 12.5mm. f/2.5 fixed focus lens.

The Pistol Grip, illustrated, fits all C8/B8/B8L cameras. Price £6 5 5

odel
at is
rod.
cell
ens.
itted
ocal
ene
ure
ags!
ble
ies.
and
o.s.,
l as
are
ade
nost
nera

OW

ens.